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THE ETUDE

Presser's Musical Magazine



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DECEMBER 1920

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JULY, 1921

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THE ETUDE

DECEMBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 12

Joy to the World

CHRISTMAS time is always a pleasure to those who have to do with the making of THE ETUDE. Not merely in our little family of three hundred and more, working at the home of THE ETUDE, but to the thousands and thousands of fine friends who for nearly four decades have added to our Christmas happiness by the fine spirit of good cheer which we read between the lines of their welcome letters. Sometimes we think that this publishing business is different from any other in the world. There seems something far more intimate than ink and paper in the splendid bond that exists between you and us.

It took some mighty stiff optimism to keep one's spirits up during the black years of the war. We knew the great power of music at that time, and we felt inspired by the fine letters received, to go on and on inspiring others to use music to "key up" the great cause. We shall never forget the support and enthusiasm of our friends at that time.

A visitor from England asked recently: "How did THE ETUDE acquire its great circle of subscribers?" We answered: "By helpfulness and friendship." We have tried for years to make each issue of our journal so attractive, so inspiring, so practical and so helpful that our ETUDE enthusiasts would continue doing what they have always done—continually bringing in new friends. That is the only secret. Our sincere hope is that for many, many decades to come the spirit of THE ETUDE—the sincere desire, above all mercenary thought, to advance the cause of musical education by helping the individual teachers, students

and music lovers, to progress along the most sensible and progressive lines—will always be the guiding inspiration of this publication and all its future editors.

We realize that this is a very intimate kind of an editorial but then we must remember that we have said that THE ETUDE has a peculiarly different clientele. We are glad to have this friendly meeting. Our representatives when they go about the country always come home enthusiastic over the cordial welcomes they have received from ETUDE friends everywhere. Surely joy has come to the world this Christmastide with yearnings from the tornado of hate, malice, horror and crime that war blasts through the world. If we lost our faith in things for a moment during the last six years let us now bargain again to build up those wholesome and beautiful relations which the Master sought to bring to the world. What better time could we begin than at Christmas time.

The Day of Justice

Yes, the teachers are getting a little more income, but how insignificant it is in comparison with what they give! THE ETUDE has taken pride in the fact that for many years it has spared no time or effort in its campaign to educate the musical public for the need of more liberal terms for worthy teachers. This, in our minds, is most needed in the case of the "average" music teacher—not the specialist in the great metropolis or in the great school who by right receives a premium for his services, because there will never be enough great specialists to supply the demand for those who will have nothing but the so-called "teacher at the top."

A recent visitor to THE ETUDE office was the manager of a large school for girls in the South. He was a thoroughly practical business man as well as an educator. Recently, the father of one of the young ladies attending the school wrote, informing its president that his daughter could not continue. The manager, knowing that the gentleman managed to keep a fine automobile, wrote the father to this effect:

Dear Friend:

Your daughter, a highly gifted and capable girl, one of the most promising in our institution, informs us that you have decided to have her discontinue after this year. She has only one more year to go to finish her course here. We have appreciated your confidential note telling us that your business reverses make this necessary, but is it really necessary to cut down in this direction? I know you well enough to

point out a comparison which seems to me appropriate.

You have an automobile which you told me cost \$3,600.00. An automobile is a fine thing to have. It increases a man's efficiency and puts a lot of pleasure into his life. But your automobile cannot cost you less than \$100.00 a month for upkeep. Every day you own it the machine is decreasing in value.

Your daughter's education, on the other hand, costs you \$600.00 a year, or half as much as the automobile. She is an investment which will increase in value every year. Does it not seem to you that the better investment at this time is education?

Not until the business men of the country take a sane, far-sighted, common-sense view of education as an investment (not as a charge, as many view it now) will teachers get what they are worth.

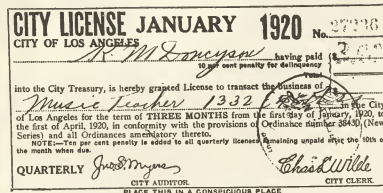
"Merry Christmas"

To ETUDE Friends Everywhere

THERE are no more perennial words in the English Language than "Merry Christmas." Each year they blossom anew and each season they seem more beautiful than ever. We send with joy our message of Christmas Love to all who have helped us in our work to help others in music.

Music Teachers' Licenses

A YEAR or so ago one of THE ETUDE readers sent in a copy of a license issued by the City of Los Angeles to music teachers in that city. We could hardly believe our eyes. Were musicians to be licensed like fish peddlers or pawnbrokers? Here is a copy of the license issued:



A recent number of the *Pacific Coast Review* (San Francisco) contains an editorial upon the introduction of the license plan in that city. The editor of that paper feels that the license is a very good thing, as it makes the musician feel that his profession is part of the tax-paying population of the city. Therefore the tax is regulated in the following manner: Anyone with an income of \$3,000 a year or less pays \$3.00; thence up to \$5,000 a year, \$4.50, thence to \$7,500 a year, \$6.00. The editor then explains that the existence of this license is due to the fact that the City of San Francisco sustained great losses in revenue when Prohibition stepped in.

If this license grants any worth while protection to the teacher or serves to establish his worthiness to practice his profession, as the bar examination does to the lawyer, we can see the advantage. However, the privilege of paying the state or the city two or three dollars a year just because another body of citizens have foregone their highballs is hardly a just reason for shouldering the burden upon music and music-teachers.

We cannot for the life of us see how a license of this kind really benefits the teacher, and we would be glad to have our California friends explain it to us. Again, it seems a pity that musicians should be singled out to pay the penalty for prohibition, unless it is for the reason that musicians will gain more income by the introduction of prohibition. We honestly feel that prohibition is constantly creating a larger and larger demand for more music and better music. But why transfer the license from the barroom to music?

Put sunshine into the lives of others or you will never have any in your own. Put music into the lives of others or you will never have any real music in your own.

The Musical Renaissance in Spain

SPAIN, while not undisturbed as yet by the great war, was in a peculiar position regarding music. The musical rockers of Catalonia have for years shown a most interesting development. Their composers, particularly of intricate choral works, have produced compositions which indicate a notable Renaissance. Mr. Kurt Schindler, whose initiative is responsible for bringing much of this excellent music to America, feels that the condition in Spain is more hopeful than in any other country striving to produce music of its kind. All over the country the works of native composers are being promoted, and we may be sure that in years to come the world will have treasures from this old-world land which may be known as the Spanish School of the Twentieth Century. Unfortunately, apart from the few works of Albéniz, Granados and others, this music is not of the character that will become widely known in a very short time.

Make It Concise

This music teacher should remember that this is the age of directness. Make your lessons concise. Come right to the point. Some teachers think that they gain interest by approaching subjects indirectly. There never was a greater mistake. Children are bored by such a proceeding. They want the facts, and they want them in the most palatable and direct manner in which they can be served. Yet the musical training of the child must not be skimped. One of the reasons why a great deal of the musical education of the young in America is so poor is that the teacher, prodded on by mistaken notions, jumps from grade to grade before the child has a chance to get his feet firmly fixed on the ground. Remember the warning of Epictetus,

"Practice yourself, for heaven's sake, in little things and then proceed to greater."

Train your will. Immanuel Kant, the great philosopher despite a frail body, boasted that his servant had never called him twice in the mornings during thirty years. He always arose instantly. In music there are innumerable disagreeable things that can only be overcome by "will energy."

Luck and Music

OF course you do not believe in luck as the basis of success in music? Neither do we; that is, altogether. Luck does have a part, of course, but it usually enters to escort only those who have worked hard to prepare themselves to ascend the ladder of success.

Many of the greatest performers attribute their success to some fortunate incident, when, as a matter of fact, their fortune was in being ready when the opportunity came. Tetzlaff, for instance, happened to be in the audience one evening, after many years of waiting a-dreaming, when the soprano of the opera company was taken suddenly ill. This gave Tetzlaff his chance, and she made the best of it. Harold Bauer, who had trained himself to become a violin virtuoso, was forced to become an accompanist on a tour through Russia. The pianist of the party was taken ill and Bauer (who had previously played second piano parts to Paderewski, when the older virtuoso was practicing, and thus was virtually a pupil of Paderewski) had built up a repertoire all his own. He went on as the solo pianist, and made a bigger hit than the man of larger reputation. It is said that G. Campanari, the great Italian baritone, was playing as a 'cellist in the opera orchestra when some singer was indisposed, and he thus got his chance to make a great name for himself.

There are dozens of such instances which we might quote, but remember that it is not luck that did the trick in itself, but rather the fact that the artist had worked for years to prepare himself. Luck provides the opportunity, but it does not provide the preparation.

Too late at forty-five! Too late? Think of Julius Caesar. At that age anyone could have proved that his whole previous life had been the opposite of what that of a general should have been. Yet he became one of the great generals of history. You may never be a great virtuoso but there are countless things in music in which you may be successful after forty-five if you will only go after them hard enough.

A Christmas Blessing

Rev. J. H. Jowett, M. A.

MAY Xmas be with thee all the year round! May its music sing on in thy soul! May its flowers bloom on in thy mind!

May the Xmas bells hush all our discords. Impart unto us the spirit of self-forgetfulness, and may we find a holy delight in other people's triumphs. Grant that the sacred light of Xmastide may shine throughout the year. Amen.

Self-Study in the Art of Singing

An Interview with the Distinguished Diva

Mme. AMELITA GALLI-CURCI

Secured Expressly for THE ETUDE



[Editor's Note: No success in the recent history of the Art has equalled that of Mme. Amelita Galli-Curci in its apparent suddenness or in its brilliance. One moment she was "unknown" in America and the next she was heralded as "the only successor of Mme. Patti," "the wonder voice of the new century," etc., etc. Naturally the public was only too anxious

"Just what influence heredity may have upon the musical art and upon musicians has, of course, been a much discussed question. In my own case, I was fortunate in having a father who, although engaged in another vocation, was a fine amateur musician. My grandfather was a conductor and my grandmother was an opera singer of distinction in Italy. Like myself, she was a coloratura soprano, and I can recollect with joy her voice and her manner of singing. Even at the present time her voice was wonderfully well preserved because she always sang with the greatest ease and without the forced throat restrictions which make the work of so many singers insufferable.

"My own musical education began at the age of five when I commenced to play the piano. Meanwhile I sang around the house, and my grandmother used to say in good humor: 'Keep it up, my dear; perhaps some day you may be a better singer than I.' My father, however, may be said to have seriously interested in instrumental music, and he desired that I should become a pianist. How fortunate for me. Otherwise, I should never have had that thorough musical drill which gave me an acquaintance with the art which I cannot believe could come in any other way. Mascagni was a very good friend of our family and took a great interest in my playing. His advice and inspiration naturally meant much to a young impressionable girl.

General Education

"My general education was very carefully planned by my father, who sent me to the best schools in Milan, one of which was under the management of Germans, and it was there that I acquired my first knowledge of the Conservatorio. I was then sent to the Conservatorio, and graduated with a gold medal as a pianist. This won me some distinction in Italy and enabled me to tour as a pianist. I did not produce any original compositions, but my programs were made up of such pieces as the *Abegg* of Schumann, studies by Scherchen, impromptus of Chopin, the four scherzos of Chopin, the first ballade, the nocturnes of Chopin, the first nocturne of Liszt, and the works of Brahms. Of course, I had been through the Weltermeister Clavier." In those days I was very frail and I had aspired to develop my repertoire so that later I could play a more or less exhaustive technique of the bravura type.

"Once I went to hear Busoni and after the concert it came to me like a revelation 'You can never be such a pianist as he. Your hand and your physical strength will not permit it.' I went home in more or less sadness knowing that despite the success I had had in my piano playing, my decision was a wise one. Figuratively, I closed the lid of my piano upon my career as a pianist and decided to learn how to sing. The memory of my grandfather's mother's voice singing Bellini's *Qui la Voca* was still ringing in my ears with the voice

to hear her in opera, recitals and through records. Now that she has been before the American public for four years and has become established by a long chain of triumphs, American musicians are anxious to know something of the preparations which made it possible for her to take the rank which she so splendidly deserves. She was born in Milan, Italy.

purity of tone that she possessed. Mascagni called upon us at that time, and I asked him to hear me sing. He did so, and threw up his hands, saying, 'Why in the world have you been wasting your voice like that?' Such voices are born. Start to work at once to develop your voice. Meanwhile, of course, I had heard a great deal of singing in the streets, and I had heard a great deal of singing in two teachers in Milan, but was so dissatisfied with what I heard from them and from my pupils that I was determined that it would be necessary to have a new kind of voice teacher. I took this as an inference that all voice teachers are bad or are dispensable. My own case was peculiar. I had been saturated with musical training since my childhood, and I had received a very good musical training. Of course, without this I could not have attempted to do what I did in the way of self-training. Nevertheless, it is my firm conviction that the student who understands the principles of the voice, and those powers of judging for himself whether the

Received her general education at the Liceo Alessandro Manzoni, Milan, and at the International Institute at Milan. Her musical education was received at the famous Milan Conservatory, where she was a pupil of Vincenzo Appiani, graduating as a pianist. Mme. Galli-Curci is a gifted linguist, speaking several languages with fluency.]

quality of a tone, the intonation (pitch), the shading, the parity and the resonance are what they should be so to insure the highest artistic results, it will be next to impossible to teach them by any other means than by the phrase—"singers are born and not made." The power of discrimination, the judgment, etc., must be inherent. No teacher can possibly give them to a student, in an exact sense. The reason why so many students sing like parrots; because they have the power of mimicry, but nothing comes from within. The fine teacher can, of course, take a fine sense of the quality of a tone, and by the use of his voice, can really good natural voice, lead him to reveal to himself the ways in which he can use his voice to the best advantage. Add to this a fine musical training, and we have a teacher. That is, a teacher who has a clear, velvety smoothness, that liquid lured, that bell-like clarity which the ear of the educated musician expects, and which the public at large demands, unless the student has a powerful personal determination for himself what is good and what is bad.

Four Years of Hard Training

"It was no easy matter to give up the gratifying success which attended my pianistic appearances to begin a long term of self-study, self-development. Yet I realized that it would hardly be possible for me to accomplish what I desired in less than four years. Therefore, I worked daily for four years, practicing scales, arpeggios and sustained tones. The colorature facility I seemed to possess naturally, to a certain extent; but I realized that only by hard and patient work would it be possible to have all my runs, trills, etc., so that they always would be smooth, articulate and free—that is, unrestricted—at any time.

When I was expected to appear, and attended the opera faithfully to hear fine singing, as well as bad singing,

"As the work went on it became more and more enjoyable. I felt that I was upon the right path, and that meant everything. If I had continued as a pianist I could never have been more than a mediocrity, and that I could not have tolerated.

"About this time came a crisis in my father's business; it became necessary for me to teach. Accordingly, I took a number of piano pupils and enjoyed that phase of my work very much indeed. I gave lessons for four years, and in my spare time worked with my voice, all by myself, with my friend, the piano. My guiding principles were:

"There must be as little consciousness of effort in the throat as possible.

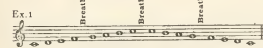
"Success is based upon sensation, whether it feels right to me in my mouth, in my throat, that I know, and nobody else can tell me.

"I remember that my grandmother, who



MME. AMELITA GALLI-CURC

sang *Una voce poco fa* at seventy-five, always cautioned me to never force a single tone. I did not study exercises like those of Concone, Panofka, Bordogni, etc., because they seemed to me a waste of time, in my case. I did not require musical knowledge, but needed special drill. I knew where my weak spots were. What was the use of vocal studies which required me to do a lot of work and only occasionally touched those portions of my voice which needed special attention? Learning a repertoire was a great task in itself, and there was no time to waste upon anything I did not actually need. Because of the natural fluency I have mentioned, I devoted most of my time to slower exercises at first. What could be simpler than this?

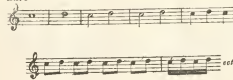


"These, of course, were sung in the most convenient range in my voice. The more rapid exercises I took from C to F above the treble staff.



"Even to this day I sing up to high F every day, in order that I may be sure that I have the tones to E below in public work. Another exercise which I used very frequently was this, in the form of a trill. Great care was taken to have the intonation (pitch) absolutely accurate in the rapid passages, as well as in the slow passages.

Ex. 3



"When I had reached a certain point, I determined that it might be possible for me to get an engagement. I was then twenty, and my dear mother was horrified at the idea of my going on the stage so young. She was afraid of evil influences. In my own mind I realized that evil was everywhere, in business, society, everywhere, and that if one was to keep out of dirt and come out clean, one must make one's art the object first of all. Art is so great, so all-consuming that any one with a due reverence for its beauty, its grandeur, can have but little time for the lower things of life. All that an artist calls for in his soul is to be permitted to work at his best in his art. Then, and then only, is he happiest. Because of my mother's opposition, and because I felt I was strong enough to resist the temptations which she knew I might encounter, I virtually eloped with a copy of *Rigoletto* under my arm and made my way for the Teatro Costanzi, the leading Opera House of Rome.

"I might readily have secured letters from influential musical friends, such as Mascagni and others, but I determined that it would be best to secure an engagement upon my own merits, if I could, and then I would know whether or not I was really prepared to make my debut, or whether I had better study more. I went to the manager's office and, appealing to his business sense, told him that, as I was a young unknown singer, he could secure my services for little money, and begged for permission to sing for him. I knew he was best by such requests, but he immediately gave me a hearing, and I was engaged for one performance of *Rigoletto*. The night of the debut came, and I was obliged to sing *Caro Nome* again in response to a vociferous encore. This was followed by other successes, and I was engaged for two years for a South American tour, under the direction of my good friend and adviser, the great operatic director, Mignone. In South America there was enthusiasm everywhere, but all the time I kept working constantly with my voice, striving to perfect details.

"At the end of the South American tour I desired to visit New York and find out what America was like. Because of the war Europe was practically impossible (it was 1916), but I had not the slightest idea of singing

in the United States just then. By merest accident I ran into an American friend (Mr. Thorne) on Broadway. He had heard me sing in Italy, and immediately took me to Maestro Campanini, who was looking then for a coloratura soprano to sing for only two performances in Chicago, as the remainder of his program was filled for the year. This was in the springtime, and it meant that I was to remain in New York until October and November. The opportunity seemed like an unusual accident of fate, and I resolved to stay, studying my own voice all the while to improve it more and more. October

and the debut in *Rigoletto* came. The applause as followed me; it was electric, like a thunder-storm. No one was more astonished than I. Engagements and offers came from everywhere, but not enough, I hope, to ever induce me to believe that in the vocal art one must continually strive for higher and higher goals, success is the ruin of Art and the artist. The normal healthy artist with the right ideals never reaches his Zenith. If he did, or if he thought he did, his career would come to a sudden end."

Harsh Chords in the Bass and What to Do With Them

By E. H. Pierce

A pianist who possesses a keen sense of beauty of tone is apt to be shocked and disappointed occasionally, perhaps even more than he dares confess himself, at the unusual distribution of the tones of a full chord found occasionally in the piano composition of Haydn, Mozart and even Beethoven, not to mention the lesser lights of the same epoch. Such chords as



had a much thinner and lighter tone, especially in the bass, these thickly-laden chords really did not sound bad at all. This is not mere theory; the writer has had opportunities for playing on several ancient instruments, both pianos and harpsichords, which have been restored and put in good order and good tune, and finds this to be the case. It is surprising to see how much better a Mozart sonata sounds on a piano of Mozart's day; how well some of the preludes of Bach's *Well-Tempered Clavier* sound on a really-truly clavier-chord!

What, then, shall we do with these old pieces when we play them on a modern piano?

What does a good organist do when he has occasion to play piano music on the organ? He arranges it for the organ—none but the veriest bungler would attempt to execute it literally as written, the nature of the two instruments being so entirely dissimilar. Why then should we not arrange ancient piano music for the modern piano?

There are at least two ways in which chords such as we have mentioned could be treated without doing any violence to the composer's idea; one way would be to redistribute them (as in Example II), making use of the pedal; the other way, to strike them as written, holding the outer notes of the left hand their proper value, but letting the inner notes be cut short, thus giving the full percussive effect of a heavy chord, but without the sustained harshness.



which are much more sonorous and at the same time less harsh.

It is a well-known principle of acoustics, as applied to harmony, that the lower voices of a chord should be more widely separated than the upper voices. The following example illustrates what may be called the "chord of nature," which is specially harmonious because the upper voices already exist in the lowest bass tone as its overtones or "upper partials."



What was the reason for this apparent callousness to good effect on the part of the older composers? Their orchestral compositions contain nothing of the sort, but are perfect models in the proper distribution of chords, so it could not have been from any lack in the sense of beauty.

Piano technique was not so highly developed at that time, except in the matter of smooth-running rapid passages and chords exceeding the grasp of an octave would have offered very serious difficulty to players; also the powers of the damper pedal were only just beginning to be realized. On the harpsichord, which was still in use in Mozart's day, though the damper pedal beginning to take its place, no such device existed, and composers would scarcely be so bold as to write chords which demanded an *obligato* damper pedal for their proper performance. But the chief reason, after all, was the fact that on the instruments of that day, which

Of course, one should not take these liberties too carelessly, nor without a due appreciation of the composer's probable intention. The close of Beethoven's *Sonata Op. 110* presents an example in which it would be unadvisable to change a note—all the more so, because in his later works, Beethoven shows a keen appreciation and understanding of the functions of the pedal, as is evidenced by his minute and frequent directions. In the passage quoted, the chord of A flat is gradually built up by the use of arpeggios sustained by the pedal; when it has arrived at the utmost fullness the sudden striking of the final chord gives a climax of great power, like the sudden clash of the drums and cymbals in an orchestra. In such a case as this the player has nothing else to do than to obey the composer's indications literally.



THE ETUDE

THE ETUDE



Rubinstein, Master of Tone

By AUBERTINE WOODWARD MOORE

Personal Recollections of the Famous Pianist by a Well-known Writer

Molding a Genius

It was always a matter of interest to me that the first public concert of importance given by Anton Rubinstein took place in 1841, the year of my birth. He was twenty years old, for, according to his own statement, he was born in 1829, not in 1830, the usual date given. It was at this concert in Paris; among the celebrities present was Franz Liszt, who, folding the boy in his arms after the performance, exclaimed: "He is the heir of my playing."

The earliest teacher of young Anton was his mother, a woman of broad culture and an accomplished pianist. She started him at the piano when he was about five, and took great pains with him. A musical friend of the family, referring to the young prodigy in his eighth year, wrote: "He was a charming child, and astonished everyone with the precocity of his talent."

The teaching of this mother, as recorded later by her son, was strict and well-grounded; but she soon felt that in view of his great musical endowment, the boy needed more training than she was able to give him. A guide to this she found in Alexander Villoing, the best pianist and teacher in Moscow at that time, who, because he loved to mold genius, undertook the gifted child's education free of charge.

Correct Hand Position

In his autobiography Rubinstein says: Villoing devoted much time to the correct position of my hands. He was most particular in this regard, as well as in the care he bestowed on the production of a good tone. To him, and to no one else, am I indebted for a technical foundation in technique, a foundation which could never be shaken. In all my life I have not met a better teacher. He insisted on certain details which proved of the utmost importance to me as a student of the piano. A patient, although strict master—the latter quality no less essential than the former—Villoing was soon on such intimate terms with me that he seemed like a friend or second father. He was indefatigable in his instructions. I can not call them lessons—they were a musical education."

This master had accompanied his pupil to Paris, in view of placing him in the Conservatoire, but being reluctant to part with the budding genius, whom he regarded as his own creation, he never entered him there. Villoing remained the young Anton's only teacher of the piano, although he also studied with Dehn, the famous master of harmony and counterpoint, and Marks, the well-known theorist.

But genius appropriates from every conceivable source, and Rubinstein never ceased to learn from his own intuitions and from the artists he met at home and abroad. One of the most powerful influences exercised over him came from the Italian tenor, Rubini, whom he early heard in St. Petersburg. Of this great artist he says: "The charm of his voice was quite beyond description, and his power of overcoming difficulty was marvelous. I took his listeners by storm. Rubini's singing produced so powerful an effect on my senses that I strove to imitate the sound in my playing."

Personal Memories

In my much-prized interview with Rubinstein, during the period of his concerts in Philadelphia, in the season of 1872-1873, he spoke of Rubini, and told me how he had passed hours in listening to this Italian tenor's voice, with its purity, sweetness and power, and in trying to reproduce its timbre in his playing. "It is only with labor and tears bitter as death that the true artist is developed," he said. "Few realize this, consequently there are few artists."

The radiant splendor of the tone Rubinstein succeeded in producing, its infinitely varied nuances, from the softest whisper of the human voice to the fullness of big orchestral effects; the combined flexibility and strength of his touch, never can be forgotten by those into whose consciousness these qualities have once entered. "If I play note he sounded made the sympathetic listener recognize the musician," by the grace of God."

He had phenomenal hands, with perfectly trained

muscles, and employed them to give utterance to his lofty inspiration, controlled by a Titanic will and intellect. In his marvelous crescendos and other dazzling effects he was aided wonderfully by his artistic use of the pedals.

His magic tones, of which I had not thought the piano capable, rang in my inner ear, as they still ring, when I met this wizard of the keyboard and talked with him. His Bach performances had peculiarly taken possession of me, for he exemplified in them what my teacher, Carl Gaertner, had endeavored to impress upon me—the romantic Bach. Imagine my consternation when the great, much-revered Rubinstein actually compelled me to play for him the *Bach Prelude and Fugue from the Well-Tempered Clavier*, Book I, No. 15. Although I played my worst rather than my best, he was gracious enough to say I had the right idea of Bach, and he would now show me how the idea might be expressed.

Taking his seat at the piano, he indeed presented to my eager senses the romantic Bach. The merry children, whom I had tried so hard to make frolic through the small garden of the Prelude, became at his touch pulsating, eager youngsters. The invigorating voices of the delightful group, conversing so cheerfully and politely together in the Fugue, became life-giving as a draught from the Fountain of Youth. Through a long life I have endeavored to play this composition as Rubinstein did, and although my efforts naturally have been in vain, I have had great joy in them.

Rubinstein had a large experience with life, and long before his triumphs came he had known disappointment, deprivation and even hunger. All had served to strengthen his character and enrich his genius, and because he felt deeply himself, he was able to make others feel. No piano artist ever touched the popular heart as he touched it, and yet he never descended to the level of a crude entertainer, but rather lifted it to his level.

Rubinstein belonged to the class of beings whose outward appearance is a revelation of the divine fire within. You would pick him out anywhere as a personality. His lofty brow, brooding eye and majestic head, with its shaggy hair, recalled Beethoven; and yet his impressive, powerful form had that striking individuality which gave him a distinction all his own. He was indeed a *superman*.

Huneker on Rubinstein

Other views on Rubinstein as those of the brilliant and original critic of art and letters, James Huneker. In his essay on "The Grand Master in Piano Playing," he pronounces Rubinstein the greatest pianist in his long and varied list, and declares that no one could forget the music one heard in the great Russian's lion-like, velvet paws "careened the keyboard."

Referring to Rubinstein's delivery of the theme at the opening of Beethoven's *Major Concerto* and the last page of Chopin's *Barcarolle*, he compared it to the sound of distant waters, or horns from afar. He considers Rubinstein the "supreme stylist," and writes:

"It was in 1873 I heard him, but I was too young to understand him. Fifteen years later he gave his Seven Historical Recitals in Paris, and I attended the series, not once, but twice. He played many composers, but no one seemed to me to be playing the Book of Job, the Apocalypse and the Scarlet Sarafan. He had a ductile tone like a golden French horn (Jossy's comparison), and the power and passion of the man have never been equaled."

Anton Rubinstein played every school with consummate skill, from the iron certainties of Bach's polyphony to the magic murmurs of Chopin and the romantic rustling of the moonlit garden of Schumann. Beethoven, too, he interpreted with intellectual and emotional vigor.

Opinions of Others

The Russian critic, Leventstein, says that the playing of Rubinstein creates an impression not unlike that produced by some magnificent display of the elements. He considers the spontaneity of this man of genius, com-



RUBINSTEIN AT THE KEYBOARD

bined with technical methods that are entirely his own, one secret of the deep impress he leaves on his hearers.

Rubinstein's manner of playing the octave accompaniment in the Schubert-Liszt *Elf-King* is thus described: "He curves the middle fingers and raises the wrist, so that the fingers which play the octaves instead of falling sideways on the keys, strike with their tips as with a hammer. By this method the octaves are played with ease and freedom."

The highly regarded Handlick says: "We always followed Rubinstein's playing with a sense of delight. His youthful, untiring vigor, his unequalled skill in bringing out the melody, his perfection of touch in the torrents of passion, as well as in the tender, long-drawn notes of pathos, his wonderful memory, and his energy that knows no fatigue—these are the qualities which amaze us in Rubinstein's playing."

Sayings of Rubinstein

In a little volume entitled "Music and Its Masters," many gems from the musical creed of Rubinstein are preserved. He has often been called the subjective artist, and of this he said to his interviewer, "I do not know what people mean by the subjective in performing. Every performance, if it is rendered by a person and not by a machine, is, within itself, subjective. To do justice to the object (the composition) is for every performer a duty, but, of course, each in his own manner, and hence subjectively. How is anything else conceivable?"

No two persons have the same character, the same nervous system, the same physical constitution. The differences of touch in the pianist, of tone in the violinist or violoncellist, the quality of voice in the singer, the difference of character and disposition in the orchestra conductor, necessitate subjectivity in performance. If the conception of a composition should be objective, there could be but one correct way, and all performers would have to adhere to it. Is there only one correct way of impersonating Hamlet or King Lear? And is it necessary that every actor should ape one Hamlet or King Lear in order to do justice to the object? Therefore I can sanction only subjective performances of music."

Bach (Johann Sebastian) represented to Rubinstein a high ideal in music. In the *Well-Tempered Clavier* he found the epitome of that master's greatness. "His fugues," he said, "are of a religious, melancholy, sublime, serious, humorous, pastoral and dramatic character. In one respect are they all alike, and that is in beauty. And then the *Precielles*! Their charm, variety, perfection and splendor are absolutely entrancing!"

Of Beethoven also, he spoke with reverence, and declared that the most marvelous of his master's works dated from the period of his deafness. "His absolute concentration, his imagery, his tuneful soul, his plainness before before expressed in music, his tragic earnestness, this bound Prometheus can be explained only by his deafness. It is true he produced beautiful unrivaled works before this period, but the highest and most wonderful of his works date from his deafness. Just as the seer can be inwardly blind, so the artist, in his surroundings and seeing only with the soul's percep-

tion, so the hearer can be imagined deaf to all his surroundings and hearing only with the soul's perception." Schurtz, he pronounced a remarkable personage in music, whose productiveness in a short life he ascribed to the fact that the man "sang as the birds sing, always and incessantly from a full heart, simply voicing his inspiration."

His tribute to Chopin is most illuminating and should be read complete. He says, in part, "Chopin is the bard of the pianoforte, the rhapsodist, the spirit and the soul of it. I do not know whether this instrument inspired him, or he the instrument. But only a thorough identification of both could produce his compositions."

Every student of the pianoforte and its literature should read this book, which overflows with helpful suggestions and descriptions. Rubinstein, the man of warm, sympathetic heart and great intellect, seems to have been absolutely free from narrow prejudices and petty jealousies.

This giant of tonal art, this Russian patriot, philanthropist and musician, wielded a mighty influence in the musical world of both Europe and the United States. To this day students of the piano owe him a great debt of gratitude. The value of the impulse he gave to music in Russia cannot be estimated.

When he returned to the homeland, in 1849, after his several years of association with music-makers and performers abroad, he found so little conception of the worth of musical art that his music manuscripts, the fruits of long and conscientious toil, were confiscated at the frontier for fear that what purported to be notes might contain some dangerous secret code. Here and there he encountered groups of excellent musical amateurs, but music as a profession held so low a status that even Glinka, considered at the time Russia's greatest musical genius, owed his standing in his native country to being a member of the nobility and a public officeholder, rather than as a musician.

Young as Rubinstein then was, he resolved to employ his best powers in effecting a change. By the season of 1858-1859, having continually enlarged his knowledge and

experience at home and abroad, he had succeeded, with the aid of the Grand Duchess Helena and a few other enlightened people, in establishing the Russian Music Society, which resulted in having music schools established in St. Petersburg, Moscow and Kiev.

By 1852 the music school at St. Petersburg had developed into a full-fledged conservatory of music. Rubinstein was appointed its first director, and held the office for five consecutive years, resuming it again, for a time, after a long period of absence devoted to concerts.

Among the earliest teachers in this conservatory were Leschetizky, later the well-known piano pedagogues of Vienna; Mme. Niss-Salomon, the Swedish singer, a pupil of Manuel Garcia, and Wieniawski, who later accompanied Rubinstein to America, and whose wonderful violin-tone rang out with Rubinstein's piano-tone as though both were produced by one spirit.

In the first graduating class were Tschakowsky, the greatest of Russian composers, and the favorite pianist, Mme. Essipova, a pupil and later the wife of Leschetizky. The degree of Bachelor of Music was conferred upon the graduates, and the Russian musician acquired the same social position that had for a century belonged to the Russian peasant.

The life of Rubinstein was truly consecrated to music, and through music to his fellow-creatures. His benefactions were enormous. He accumulated a large fortune; gave away an equally large fortune for charities and various good works. During his retirement in his beautiful villa, Peterhof, he continued to shed his light far until his death, November 20, 1894, and his glow is not yet extinguished.

His last appearance on the concert platform, January, 1899, was in Moscow, where he had given his first child concert. As he made his final bow after the performance, the grand pianist was closed and locked, and with a pathetic gesture of farewell he disappeared from view.

One of the most valuable legacies he left to musicians is the advice in regard to musical education and music schools, which is to be found in his autobiography.

Environment and the Child's Musical Life

By the Eminent Eurythmic Specialist E. Jaques-Dalcroze

II.

THE influence of environment plays an important rôle. We know how rapidly a child acquires an accent. I knew, in London, a little English boy who spoke French and English with a Swiss accent, because his nurse was Vendoise (Swiss).

A governess with a poor voice or a slovenly enunciation can have a very bad influence upon a child's ear. Too much emphasis cannot be placed upon the importance of having the child hear musical speech from his babyhood. "The education of a man begins at his birth," says Rousseau. And Fendou wrote, "The first habits are the strongest." Montaigne writes: "I find that our greatest virtues take their bent from our earliest infancy, and our strongest governmental powers we place in the hands of the nurse-maids."

Albert Lavignac wrote, "Many children fail to become musicians because the negligence of their parents stifled their first instincts. A father who destines his daughter to the career of dancing, would from her first steps, watch carefully that her legs might not be crossed. Just as important is it to guard against any deformity of the hearing apparatus."

It is easy to devote a few minutes every day to having the small child imitate with his voice a note played upon the piano, to sound it, and have him find with his fingers the same note on the keyboard. A great many such exercises can be given to very young children. They are really necessary, because—one cannot

repeat too often—musical instinct does not always reveal itself spontaneously. In many cases it must be sought after and brought out.

Twenty years ago I wrote some little songs for children, which I had them act out by movements of the body. And they proved beyond a doubt that even children who do not like music, and who dislike to sing, are enticed into enjoying music by their love for bodily movement. For, since the two essential elements of music are rhythm and sound, anything that calls for willing activity, either on the part of the child, will aid in its musical development. Then too, feeling is in direct relation with the sensation of sound. Part of musical sensitivity is the appreciation of the pitch of a tone, of its dynamic energy, and the greater or less rapidity of rhythm.

Berlioz once wrote an interesting chapter upon the importance of devoting a part of the musical training to the study of rhythm. But he preached in the desert. And that was a great pity. For there is a certain moral value in the study and perception of rhythm. It lays—ever deeper than we know—an orderly foundation for the mental character of the child; and there is a verifiable and highly beneficial reflex of the nervous system, physically. And this fitting of bodily movement to music has a marked tendency to the development of temperament, without which no one, however talented, can become a true artist.—*Le Ménestrel*.

The ETUDE extends its Congratulations to Warren G. Harding, the first "musician" President of the United States. England has had a modern parallel in the Right Hon. Arthur James Balfour, ex-Prime Minister, who was an excellent amateur musician, and the author of books on music. Our coming president has manifested an interest in music since his youth and has a wide circle of musical acquaintances.

Ten-Toned Scales

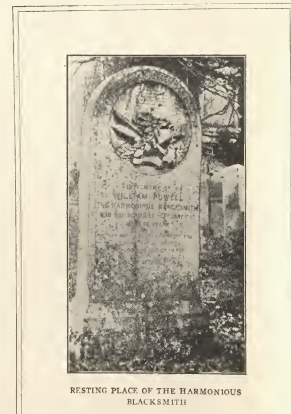
By Elizabeth A. Gest

IN spite of the fact that teachers spend a large amount of energy and time on teaching scales, pupils do not always have a very clear understanding of them. This is partly because children begin the study of scales with a sort of traditional dislike for them, and partly because the teachers spend their energy teaching such things as that G2 follows F2 in the scale of C2 instead of teaching the theory of the scales in general and letting the child build his own scales. This is particularly necessary with the minor scales, which are a stumbling-block to so many. A short explanation of scale-theory should be given, bearing on present-day scales, major and minor, from the old Greek modes, and showing not where the half steps occur, but the succession of whole steps and half steps. To tell a pupil that the half steps come between three and four and seven and eight is not as good training as to tell them that a major scale is built of two whole steps and a half step then three whole steps and a half step. Then tell them that the upper half of a scale becomes the lower half of the next related scale.

A clear way of presenting the relative minor, which confuses so many pupils, is to consider a series of ten tones from A to C, the upper eight (C to C) give the major scale—the lower eight (A to A) give the minor scale. But then add that to give the minor the scale can be again compared to the Greek modes. But then add that to give the minor the scale a more familiar ending of finality, the seventh or leading tone was raised a half step. This presents the subject of relative minor scales and their signatures in a clear way, and has proven helpful.

The Harmonious Blacksmith

By H. E. Zimmerman



RESTING PLACE OF THE HARMONIOUS BLACKSMITH

IN the pretty little church yard that surrounds the church at Edgware, immortalized by the famous composer and musician, Handel, stands an old tombstone erected to the memory of a blacksmith named William Powell. According to the story, he died on the very day one day from a heavy fall of rain in the village smithy at Edgware, and was so struck by the effect of the singing of the smith to the accompaniment of his own anvil, that he went straight home to the Cannons, near by, and wrote the score of that well-known composition, *The Harmonious Blacksmith*. The stone has been raised to commemorate this event. At the top, above the inscription is carved a blacksmith's hammer, anvil, and floral design and a bar of music.

Allegro con fuoco M.M. 4-160



CHOPIN

The Revolutionary Etude

A Christmas Story of Music and the Great Unrest

By CAROL SHERMAN

FOUR times around the iron-fenced square of Gramercy Park, Thaleon shall walk in a kind of delirium of joy such as he had never known before. As he passed the Players, the National Arts and other clubs of which he did not know the names, there were unmistakable signs of celebrations of the "Day of Days." In great window circles of bells and evergreen silhouetted against the light proclaimed Christmas. But Thaleon had even forgotten the Day, since the moment he had walked down the high stoop of one of the few fine homes that had not been stamped out by the march of skyscrapers up Fourth Avenue. Every time he approached the house he stopped for a second or so, and a new thrill came to him. The night was crisp and sharp. The thought of what had just happened almost took his breath away.

Years back in Vienna, he had secretly hoped that when Mary Stapleton returned to America he might be able to know her again, but he also realized that his father's social position placed between them that chasm which is rarely bridged, even in fiction. She had consented to wait until after his debut, and then—well, then if he could in the suburbs—the would be his wife! After that he did not know how many times he walked around the square just to look at the red brick house, that all his life would be a shrine to him and to Mary Stapleton.

A fleecy snow commenced to fall, and soon the trees and bushes were covered with true Christmas raiment. Thaleon strolled down Irving Place on his way to the subway. The muffled ground made all other sounds ring out on the night air with especial clarity. He passed in front of the shop of a Jewish tailor, working cross-eyed on his table in the basement. At his side was a talking machine, from which came the plaintive notes of *Kol Nidrei*, sung by a famous Moscow cantor. What joy that little machine was bringing people the world over! A little further on he passed the doors of a famous German restaurant, and as they opened there was a blare of saxophones, muted trumpets, drums, banjos and tambourines rolling out "jazz." What a change the war had made! Where were the enticing cadences of the *Blue Danube* or *Man lebt nur Einmal*!

Further down Seventeenth Street, he looked up and realized that he was standing in front of an apartment house where once had lived one of his former teachers, the unforgettable R. Never could he forget the pianist's death had he heard such a touch, such a faultless execution, such brilliancy combined with such delicacy; runs like chains of diamond dew, octaves like volleys from a machine gun, sonorous chords and wonderful sustained tonal effects. Oh, if R. were only living now! He could help him for the great musical event of his life, his New York

debut, which was scheduled to occur one year hence! Thaleon was twenty-seven, but he had the buoyancy of a youth of seventeen and the intellectual maturity of a man of forty. As he walked on toward Union Square, he remembered how years ago his mother had taken him to old Steinway Hall to hear Ralph Joseffy, to hear Dr. William Mason and other men who were masters in his childhood. All his life had been dedicated to music.

It had been a hard struggle for his proud mother. It was a difficult thing for a woman of her lineage, unexpectedly thrown upon her own resources, to learn stenography at the age of forty, secure a position as a court stenographer and earn sufficient income to educate her son. What if she could have known of this wonderful night! How she would have loved Mary! And how Mary would have loved her! Perhaps after all his mother was looking down upon him now, through the deepening curtain of snow, blown around by the air currents and sweeping down through the brick and steel canyons.

At Union Square and Fifteenth Street a "soap-box" orator was haranguing a crowd, partly in Yiddish, partly in broken English. Thaleon heard him mutter something about capital, something about our brothers in Petrograd, something about enlightening the world, the rights of the poor, the revelation that was to come, Soviets, labor, freedom, liberty, the wicked rich, the wonderful-to-morrow, when all men should be

equal—all jumbled together in a kind of hysterical frenzy that seemed like reason to the crowd of listeners. The pent-up persecutions of the speaker's race came forth in torrents of abuse against a thousand oppressions, imaginary and real. Thaleon wondered, wondered why those men and women stood in the wind and storm of that Christmas night and listened to that rehearsal of misery, in a year when workmen were more prosperous in our country than ever before—when American day-laborers were earning far more than skilled craftsmen in other countries of the world, when most of the people of the land were celebrating with joy the Birthday of the "Prince of Peace," of the House of David, who came nearly two thousand years ago with "glad tidings of great joy."

Why did these messengers of discontent ever come to America if they could have found better conditions in the land of their origin? How different their message was from that of the Messiah! He realized that their propaganda was being spread with a real zeal, almost fanatical—spread every day in the year, in all parts of his native land, his America, land of John Alden, William Brewster, Benjamin Franklin, Thomas Jefferson, George Washington, Abraham Lincoln and Theodore Roosevelt! What were Americans doing to meet such alien propaganda? How shall we keep the untold millions in that state of wholesome sanity which had been the basis of the one hundred and forty odd years of happiness and prosperity in "God's Country?" Within a hundred feet of the crowd of malcontents, a blind beggar stood in the shelter of a little doorway, playing lovingly upon his fiddle. His tinny, around which someone had hung a Christmas wreath, held more snow than coin. His white hair streaming down under his hat, blew gently in the wind. No one stopped to listen to his beautiful message save a newsboy "stuck" with a few last editions.

"Silent Night, Holy Night, All is calm, all is bright, Round my Virgin Mother and Child, Holy Infant, so tender and mild; Sleep in Heavenly Peace, Sleep in Heavenly Peace."

Thaleon dropped a few coins in the cup, cleared his mind of pessimism, and looked affectionately over old Union Square, memories of other days transforming the streets back to the golden hour of his childhood. Here on the corner once stood the Everett House—home of many famous men. There once had been Tiffany's, Schirmer's, Dison's. How well he remembered the day his mother had taken him to that very place

after the war? Had he come in the rôle of victor, or in the rôle of a Metternich? Thaleon remembered his own one appearance at the great Saal in Graz—remembered how all the papers but one had praised his playing to the skies, and the discovery that the bitter and unfair criticism had been inspired by his rival, Streponski. He remembered how Streponski had followed Mary from Vienna to Munich, from Munich to Geneva, and then to Geneva to Paris. He knew only too well how Mary loathed him from that night when he had forced his attentions upon her at a concert in the Trocadero.

Then came the great war, and Streponski had tried to emphasize the fact that he was born in Lyons, in order to escape being suspected of having Teutonic sympathies. The scheme seemed to work for a few weeks, and then Streponski "disappeared." How? Ask Monsieur le Prefect of the Paris police. There was quite a story—but it was the same as hundreds of others that cropped up in Paris during those exciting days.

Thaleon had planned a concert in Paris, one at St. James Hall, in London, and perhaps the usual tour through sympathetic Scandinavia or Holland. Such things, his American sponsors had told him, were essential to a debut in New York. But who could think of concerts when the Red Cross needed men of intelligence and action? Four years in that inferno of the Marne, Verdun and the Argonne had broadened his manhood, decorated him with a few "scratches," and most of all, brought him nearer to Mary, as he went from camp to camp, singing Irish, English, Scotch, Welsh and American home-sons.

How the boys had cheered when they heard

"SILENT NIGHT, HOLY NIGHT!"

How the boys had cheered when they heard

to make him a birthday present of a new edition of the Diabelli Sonatas, and what joy they had had playing them together! What a funny world it was! Whence came all these skyscrapers, giant snow-clad ghosts? How everything had changed!

As he moved toward the subway entrance, he caught sight of a figure of a man entering *Lichow's* famous restaurant. At first he thought he was mistaken in the identity of the individual, but his curiosity led him to enter the eating-house. It was unquestionably Arnold Streponski! He could identify him positively, despite the fact that he had cut his long black hair. There was no mistaking those opidian eyes. What was he doing in America? How could he have reached here so soon



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How the boys had cheered when they heard

"SILENT NIGHT, HOLY NIGHT!"

How the boys had cheered when they heard

her sweet, sympathetic voice ring out with *Over There, Way Down Upon the Suwannee River* and the *Long, Long Trail*! No man traveled more or worked harder than Mary. "Our Little Queen," as the men had called her. To think that she was now to be his queen!

Thaloon, reverting to the German of his student days, ordered a "belegte Bröchen." Would Strepskowski recognize him from the table on the opposite side of the room? In Vienna he had seen very little of Strepskowski, except at recitals and on those days when the Austrian had strutted up and down the Ring Strasse with a huge Great Dane. The crowd was gradually thinning out, and Thaloon was afraid to remain longer. He arose to go, when, to his amazement, he saw the street orator enter and go directly to the table where Strepskowski was sitting. In a few minutes they were deeply engaged in a whispered conversation, interrupted by many emphatic gestures of clenched fists. Something was wrong; there always was where Strepskowski was concerned. Even his own good friends in Vienna not only mistrusted Strepskowski, but many despised him. It seemed to be generally known that his mother, once a famous ballerina, had fled from the Austrian capital after a scandal which had agitated all the courts of Europe. The mysterious death of a member of the royal family had never been explained, but nevertheless Strepskowski was known as a useful man at any sinister game of intrigue played behind the curtains of Balkan politics.

Thaloon was one of the first to realize the peculiar musical genius of Strepskowski. When he sat at the keyboard a look of intense penetration came into his eyes, the mind vanished from his mind, the blindness of his own fate overwhelmed him, and there was a fire of hate, remorse and cynicism that made his playing of the Scherzos of Chopin differ from anything that Thaloon had ever heard. Even the master at one of the classes had said, "He plays the Revolutionary Etude like a Demon from Hell," and everyone had agreed. Now Thaloon had suddenly become the master at his concert the following year. Once he had envied Strepskowski. Could an American ever possess that scintillating, rapierlike flash which seemed at times to make the playing of Strepskowski superhuman? What if Strepskowski were to play in America at the same time he planned to give his concert? He recalled how Mr. Marshall had told him that Strepskowski seemed to realize that he was his only rival in the master's class. And even the Austrian himself had been heard to exclaim, "That American! plays like a poet—he is a great poet, with I play like a villain!" Strepskowski was not weak enough to be deceived in himself.

The pianist and the street orator were drinking heavily. Every now and then they signaled to each other to be more cautious in their remarks. Thaloon drew his coat collar up and moved a little nearer to the group. He was relying upon the fact that the removal of the Vandeyke beard he had worn in Vienna would conceal his identity from the Austrian. The something of a Jewish-looking man, evidently a real workman, Strepskowski removed a wallet from his pocket and handed the orator a bill of a size that made Thaloon gasp. The jazz band struck up with discordant "blues," and the little group beamed with the joy of mysterious triumphs to come. Thaloon went out into the storm and was soon on the express bound for Fifty-ninth street.

Mary Stapleton looked long and earnestly at the portrait of Thaloon in the Album of Memories which she had brought back from France. It was a picture of a man whose name she had wished behind many pages bearing autographs of noted military men, noted physicians, writers, painters, singers, and

statesmen whom she had met during those unforgettable days. What was it about Thaloon that made him so irresistible to her? He was only one of the many who had asked her the great question, but now that she had answered him "yes," she could hardly realize what had happened. The little kodak picture showed him talking earnestly with a slightly wounded police who had lost his way in the dress-line station. There was something so, so compassionate, so aristocratic, so broadly human in his face that everyone who had seen this picture had commented upon it. First of all, he was American—all American, clear-eyed, clean-minded, unafraid and practical, with all his idealism. Her own father had admitted that he liked him because "he had his feet on the ground." Thaloon had never deceived himself into believing that he was something he was not.

Mary laid the album down upon her dressing table. As she looked at herself in the mirror, a smile of introspection came over her wholesome, interesting face—a countenance in which an indescribable charm and intelligence contrasted with any lack of certain features which many often mistook for beauty. She, too, was not deceived in herself. For months she had realized that pleasing as was his voice, it just missed those necessary characteristics which might have enabled her to live out her father's dream—that she should become a great opera singer.

With him, music had been an all-absorbing lad since his childhood. With only the most meager musical training, he had never been able to play or sing as he had desired. The piano-player who talked with all this hollering and yelling! He wife boasted that he had the largest library of records of anyone in the town. Indeed, he had them all classified in his own voice, it just missed those necessary characteristics which might have enabled her to live out her father's dream—that she should become a great opera singer.

Meanwhile, Thaloon would have to take care of himself, and himself, and this, together with constant practice, meant long, hard and laborious hours of work. She had told him that he must resign that dominating power of the key-board which had made him the talk of musical circles in Vienna. Strepskowski, his only rival, with a technique as sure as that of von Bülow plus the something of the brilliancy of Rosenthal, never failed to astonish his hearers. With Thaloon it was quite different. His Bach playing revealed the serious, earnest student in Vienna before the Master of Music. His Beethoven indicated his breadth, his extensive reading and study of paintings. His Chopin disclosed poetic sensitiveness, traceable probably to the intimate relationship with Theodor and Francis Hopkinson. His Liszt was not the Liszt of d'Albert or Bachaus or Kessner, even, but rather resembled that of the incomparable Herreweghe.

On one of the evenings when she was comparing her hero with pianist after pianist, until the night was far spent, and she had to exclaim, with the priceless sense of humor

which she possessed, "Mary Stapleton, what a goose you are! You are only doing what every other girl in the whole world has always done about the man she loves."

As she fell asleep that night, her lips pressed tenderly the sweetest, dearest Christmas present any girl can possibly have—a little circle of gold holding a brilliant white gem.

The following morning Thaloon awoke after a night broken by many dreams. Dreams of enthusiastic crowds at Aeolian Hall, dreams of Mary when she rode with him on the front seat of the automobile to sing to the boys who had just come back from the front lines, dreams of the joyous days before the war in Vienna, when the kindly gentleman folk had charmed him in a way that no hatred of war could ever obliterate from his memory, dreams of Strepskowski and of his anarchistic companions undermining the very foundation of his beloved country—for which four million men gladly gave their services and their lives when the gray-haired man, just as the salmies ray of the dawn came through his window, Thaloon dreamt that Chopin, in the glory of his exuberant youth, mounted upon a white steed at the head of a cavalcade, came rushing toward him as the tumultuous music of the *Revolutionary Etude* was being played by countless trumpets, drums and cymbals. The horseman stopped, and placing a golden banner in Thaloon's hand, vanished in a cloud. He awoke with a start and saw, at the foot of his bed, the Irish janitor of the building.

"Sure, is it crazy ye are, Mr. Marshall, with all this hollering and yellin'! Me wife was just after makin' me climb up the fire-escape to your bathroom."

"Where am I?" exclaimed the half-wakeful Thaloon.

"Anybody to hear ye would think ye were at a ball game lettin' yourself loose on Babe Ruth kettin' a home run." Mr. McGowan and myself was real worried. Sure there's no one in the buildin' as pays their rent as regular as you, Mr. Marshall, and we're thinkin' ye now for the beautiful present ye give us of a clock yesterday. We could hardly go to sleep for wantin' to hear it. Go on now, Norah, ye can't come in—there's nothin' wrong with the young gentleman. He was only out the window with a few dollars in his pocket up the celebration, like I done meself many's the time. Good mornin' to ye, Mr. Marshall. I'm sorry I waked ye, but me old woman wouldn't leave it to me to go crazy. Here's wishin' ye a Merry Christmas, Mr. Marshall, and for every time the new clock ticks I say, 'God bless you.'"

Thaloon remembered that a pupil was due at his studio on Fifty-seventh Street at nine o'clock that morning. He dressed hurriedly and went at once to the French restaurant, Avenue de la République. He was out of his way, but he knew that Elliott Pyle, who had been with him at Andover, always took his meals there. Pyle had an exceptional record during the war for the ingenious manner in which he had transacted some army business demanding the brains of a superdetective, the integrity of an irreproachable character and the brains of a real man. Thaloon spied his friend at his usual table and soon they were deeply absorbed in the case of Strepskowski. It was not necessary to tell Pyle anything about the career of that individual. In the jargon of the street, "he had his number."

"But why pick especially on Strepskowski," he asked, "when there are dozens just like him?"

"Yes, there may be many of his kind," admitted Thaloon, "but who is there that will stoop as low as Strepskowski and who has the ability to do what he can do? His idea of getting ahead is to ruin anyone who stands in his way. I should have thought that the war would have taught him a lesson."

"I wonder whether we are right or wrong in shipping these people back to Europe," mused Pyle. "They are pleading a cause that is simply *foolish* and I sometimes think that our best weapon is ridicule."

"Yes," interrupted Thaloon, occupied in breaking an egg, "and every attempt at our part at curbing any dangerous radical is put down as a violation of the principle of free speech."

"Precisely," assented Pyle, "and you fight with so sacred a principle. Our fathers fought for it and we would fight for it again. It is not free speech that we object to, nor do we claim to be perfect here in America, for our country is not perfect. But we improved except through the free and open discussion of our great problems by men and women of character, honesty and constructive ability; but when we have American citizens in free fights, free revolution or free murder, as may be instigated by men whose motives are so at variance with the principles of those who gave their life that our country might enjoy a golden age."

"Now you are talking," exclaimed Thaloon, "and you know—"

"Wait a moment," put in Pyle, "you told me last week that it would be about all you could do to get in the practicing required for your debut next year. You are getting on dangerous ground, Thaloon, if you think that you can get into any amateur competition in the next six months."

"I just had a bad dream, that's all."

"If I had a dream like that," chuckled Dominick, "I'd be after seein' the doctor. Mr. McGowan and myself was real worried. Sure there's no one in the buildin' as pays their rent as regular as you, Mr. Marshall, and we're thinkin' ye now for the beautiful present ye give us of a clock yesterday. We could hardly go to sleep for wantin' to hear it. Go on now, Norah, ye can't come in—there's nothin' wrong with the young gentleman. He was only out the window with a few dollars in his pocket up the celebration, like I done meself many's the time. Good mornin' to ye, Mr. Marshall. I'm sorry I waked ye, but me old woman wouldn't leave it to me to go crazy. Here's wishin' ye a Merry Christmas, Mr. Marshall, and for every time the new clock ticks I say, 'God bless you.'"

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THE ETUDE

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Getting Results in Pianoforte Study

By the Successful American Piano Virtuoso

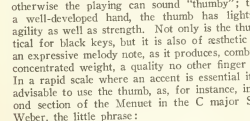
AUORE LA CROIX

Miss La Croix has been unusually successful in her recitals in New York and on tour with leading orchestras. The following article is the second and last of two articles of a very practical and enlightening nature

Art in Fingering and Pedaling

AN important point for consideration in the study of a piece is the fingering. Where the finger development is at its maximum the fingering requires least thought, for in such a case the thumb is as light as the fifth finger, the fifth as strong as the thumb. But with every hand certain natural characteristics of the fingers must be considered. Set rules cannot be made, since individual hands vary so greatly, but, in general, there are traits peculiar to each finger which are common to all hands. This being true, the easiest fingering is not necessarily the best.

Lesthetically once said that if he had forty thumbs he would use them all. It is a most useful saying, for not only strong, but being large, with broad flat side, a most dependable finger to land on for dangerous black keys. However, thumbs must be used with discretion, otherwise the playing can sound "thumpy"; though in a well-developed hand, the thumb has lightness and agility as well as strength. Not only is the thumb practical for black keys, but it is also of aesthetic value on an expressive melody note, as it produces, combined with concentrated weight, a quality no other finger can give in a rapid scale where an accent is essential. It is often advisable to use the thumb, as, for instance, in the second section of the Menuet in the C major Sonata of Weber, the little phrase:



repeated many times in both hands in varying tonality. The fingering, right hand, should be 2 1 2 3, left hand, 3 2 1 2 3, ascending; 1 2 1 2 3 descending. When the figure comes in in thirds the right hand 1 2 3 4 5, 4 3 2 1, 1 2 1 2 3, ascending; 2 1 2 3 2 1, descending left hand 1 2 3 2 1, descending 3 4 3 4 5.

This fingering should be consistent throughout, in order that there may be a metric accent. In the left hand often a firm thumb, combined with dropping of arm, can be used for a non-legato melody, where the quality of tone is unvaried and bassoon-like.

The fifth finger, as in other outside support of the thumb, is perhaps the finger of next importance individually. It is both strong and expressive. For a big tone it is better to play on its side than on its tip, as in the latter case the tone may be hard. For a delicate trill, the use of the fifth finger is better than for loud trills. The use of alternate is better than neighboring fingers for trills. In very rapid, short scale passages, where it is practicable and the fingers are well trained, a more frequent use of 1 2 3 4 5-1 2 3 4 5 is avoid constant turning under of thumb, thereby securing a glissando-like run.

And now we shall make a statement which will doubtless be written with a smile. The use of 1-5 consistent for octaves is more satisfactory than a change to 1-4. This is the result of serious consideration of both ways of playing octaves, and a firm conviction that there is no good reason for using 1-4. In a bravura octave, be it loud or soft, legato or staccato, there surely can be no necessity for using 1-4, which is not so comfortable for most hands as 1-5, a sufficient legato is secured by use of pedal and, with loose, shaken trills, there is no need of the Kollek rising and lowering of wrist. This makes for perfect equality, whereas trills, as he expressed it. In response to inquiry from our reporter, he replied: "I like American 1-5 better than American 1-4. I have been here only ten days, but I like all here. Such responsiveness, such a melody, I like the melody were sung by two human voices or two instruments, one

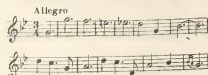
an octave below the other, we would have the different timbres of the registers, but a perfect legato in each. Now granted that a better legato is produced in the upper voice by an interchange of 5-4 or 5-4-3, what happens to the lower voice? It must be played throughout by the thumb. Therefore, you do one thing with the lower voice and quite another with the other, and you destroy the perfection of your union shagging.

It is in a piece where there is so much repetition or so little substance that, for variety, you resort to the rather obvious idea of bringing out either the upper voice or the lower, you may feel you should change fingers; but here, again, there are two very good reasons for not doing so. The first is that if you isolate at one time the lower, at another the upper voice, you have inequality, for you must play the one with thumb the other with the changing fingers. The other reason is that in a piece where there is so much repetition or so little substance that, for variety, you resort to the rather obvious idea of bringing out either the upper voice or the lower, you may feel you should change fingers; but here, again, there are two very good reasons for not doing so. The first is that if you isolate at one time the lower, at another the upper voice, you have inequality, for you must play the one with thumb the other with the changing fingers. 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supremacy. The voice is emitted more abruptly; the tone is more chopped off. He strives after *dramatic* truth, after perfect fusion of music and poetry. If in this endeavor one of the two elements has to be sacrificed, it shall be the music rather than the words. The Bayreuth tradition (whose original exponent was, of course, Wagner) and which was continued rather narrowly-mindedly by the choirmaster of the Bayreuth Wagner school, Julius Klinker) did not allow the singer any liberty. Woe to him or to her who pretended to make a show of his vocal virtuosity at the expense of dramatic integrity! Of course, those who love "bel canto" can never be thoroughly satisfied with the Wagner singers, whom some bad tongue once called "barking heroes"; but the Bayreuth schoolmen prefer their harsh, guttural, Italian. For my part I find that even Wagner music, if sung in the "blasphemous" Italian way, only improves. De gustibus!

I cannot incorporate in the limited space of an essay all the classics, and still less all the modern composers, everyone of whom requires, of course, a profound study to be thoroughly understood. The great impor-

tant of purity of style is revealed by the fact that the minutest departure from the legitimate interpretation is liable to transform and to disguise altogether the meaning of a composition. Particularly in our country one may listen to the most unscrupulous, apalling profanations of noble, refined music. One does not shrink even from using beautiful inspirations for ragtime music. Just recently I listened in a vaudeville theatre to the following mutilation:



in which, of course, everyone could recognize the poor, lovely *Elegy of Massenet*! But, even not going so far, beware of "stylistic crimes" and never forget that tradition and style are the most vital requisites for a truly artistic interpretation.

Some Interesting Things to Know About Playing Scales, Chords and Arpeggios

By Mrs. Noah Brandt

BEFORE attempting to execute scales, chords and arpeggios a thorough knowledge of the formation of the major and minor keys is essential, and also the use of a conservative fingering. This can be accomplished without the use of an instrument. This gives the student an opportunity to give his undivided attention to the various touches, tone gradations and all technicalities pertaining to scale, chord and arpeggio work.

In the performance of scales the chief obstacle is ascending in the right hand, descending in the left. Equally difficult is the correct thumb manipulation, but only at the outset, as with training it acquires the lightness of a finger. The thumb must be played with the edge curved inward, at the side so near the tip that the heavy part of the thumb is completely raised away from the keyboard. When in training, stand firmly, relaxing the arm, hand and fingers, as the only pressure is at the tip of the thumb.

The hand must be placed high (away from the thumb) wrist on about a level, and weight of the triceps bearing down on the thumb, which must stand independent when the training is completed. At first it will not yield, being awkward, stiff and heavy, but with the correct placing and patient, persistent effort in the right direction it will perform with a light, swift delicacy, never in the least interfering with the equality of the performance, difficulties being surmounted with consummate ease. In slow scale practice always raise the thumb high away from the fingers, aim directly above the key, and strike at the edge of the thumb, pressing firmly. When ascending a scale always completely relax the wrist, making a slight depression of the latter when crossing over, as stiffness causes a break in the legato. Note—The depression is so slight it is not noticeable, and when completely mastered is merely a natural relaxation. In perfect scales absolute smoothness must be maintained as this method of practice never fails to give the desired result.

Peacefully, beautiful scales can only be accomplished by means of finger and thumb training, in which complete devaluation, correct attack, straight lines and even pressure on each note are absolutely essential. Do not for one moment believe that *pp* means playing lightly on the surface, as that produces no tone whatever. The highest pianissimo is felt with and controlled by the upper arm muscles and the weight of the arm (after development) will drop the finger to the full depth of the key with the slightest touch of the finger. It is always advisable at first to play the major scale with its corresponding chord and arpeggio, going directly to its relative or to its harmonic minor, and so on. In that way a student soon familiarizes himself with all scales, chords and arpeggios. Rhythmic scales are also advisable in the rapid playing, but for slow practice, when the upper arm muscles are in a stage of development, practice slowly, in steady four quarter time, each note with equal pressure, from the triceps, and with the finger stroke from above.

Legato chords are a great aid in hand development and should not be striven for but pressed from *f* to *pp*, the weight of the upper arm muscles, following the identical rules for scale practice. When practicing

common chords and their inversions a perfect legato from one to the other can be maintained by holding the keys to the bottom by pressure until ready to perform the next chord. Count one, two, for down motion, three, four, for up motion, after which remain stationary, and without jerking or movement of any kind drop quietly, with the same pressure, into the next inversion, and so on. The mind must be keenly alert, as the chords should sink one into the other, with a perfectly clear tone, the hands moving simultaneously and without the least break in passing from one inversion to the next. When playing chords four distinct tones in each hand must be heard, as the fourth finger must at first be obedient until the muscles control that finger have been developed. The remedy is merely to bear down with the triceps on that particular finger, and it will soon swing, bringing forth equally as clear a tone as the stronger fingers. In playing chords separate the fingers, holding higher (away from the keys) those not in use and keeping the palm of the hand hollow. Remember, these preliminaries are merely for training purposes, as, when completed, the fingers fall naturally upon the keys, and no mannerisms of any kind disturb the pleasure of the musical performances.

Techin and tone is merely a means to an end, as without it the most gifted are hopelessly at sea, and find success an impossibility. The technic must be under complete control in order to completely forget it as only then can the musical side be developed and the student become "The Musician."

Once the legato chord is established the staccato is a very simple matter, as a beautiful, pure legato is the preparation for an equally perfect staccato. As too much space would be devoted to this touch I will not dwell on it further at present.

In chord playing liberties in fingering are often resorted to, but unless a hand is small and restricted it is advisable always to use the fourth finger whenever it occurs, instead of substituting the third. By its constant use the muscles controlling that finger are developed that the fingers become equalized. Never avoid a difficulty. Persist and overcome it.

In arpeggio playing the difficulties encountered are identical with that of the scale. Passing under the thumb, control of the arm, position of the shoulders (which should never be elevated in the slightest degree) are some of the rules to be maintained. The twisting arm, protruding elbow, disconnected legato in passing under and over the keys, all can be overcome by observing the rules given for scales. It is a very simple matter to perform perfect arpeggios after once acquiring beautiful scales and chords, as the accomplishment of one brings perfection of the other.

Peace of arpeggios on the diminished seventh chord, thereby continually using all five fingers, is a splendid adjunct, aiding greatly in equality beside stilling into the mind of the student all the diminished chords and their harmonic relationship. It is understood that all scales, chords and arpeggios should be practiced with varying degrees of speed from *f* to *pp*. Also practice crescendo in ascending, diminuendo in descending, as it is a splendid preparation for shading.

THE ETUDE

Marking Accidentals

By F. Corder
Professor of Composition at the London Academy of Music

THE writers of music follow the foolish rule—Heaven knows by whom invented, but dear to the mind of the German pedant—that an accidental shall be marked only once in a bar. There is much disagreement as to whether this should or should not apply to the same note in different octaves, but the main idea seems to be to assist the reader as little as possible. No regard is paid to the difficulty the taxed brain finds in retaining certain accidentals as compared with others—the extreme difficulty of retaining *E* or *B* for, instance—no! Every editor or engraver would be shocked if you tried to help the student; but on the other hand, although an accidental is supposed to be available for the far in which it stands, all writers carefully contradict it in the next, and some even two or three bars later. As if any human being ever remembered what it didn't want to! Such unnecessary guide-posts only bewilder the eye and increase the chances of error. Here is a typical example from one of the pretty Romantic Studies of Jensen:



The contradictions of accidentals in the second of these bars are quite absurd. You cannot imagine any human being being sharpened or flattened any of these notes, but an extra *A* in the last group of the previous bar would have been helpful, for most pupils would play *A*. In the rare cases where a sympathetic modern writer ventures to afford such assistance he has to put the extra accidental in a parenthesis, like this:



lest you should think he didn't know he was doing wrong in helping you. Here is a useful wrinkle for teachers and learners. In closely printed music there is often no room to mark in an accidental when such is desirable. Make use then of this simple device, which is easy to employ and to retain. With pen or pencil (preferably the former) draw an upward-bouncing stroke through the head of a note where a sharp is wanted and a downward stroke where a flat is desired. Thus:



This device may be freely used, but be careful to make a short neat stroke, and not a wild scratch an inch long, as this will more appeal to the eye than the frantic blue-pencil marks with which so many injudicious but well-meaning teachers disgrace the copy. Naturals never require such assistance.

There is one extra accidental which I always mark in before the pupil attempts to read the piece; that is the last note in the fourth bar of the "Moonlight" Sonata. What teacher has not had his blood curdled by the lack of that *B*? This reading by the eye without the ear causes endless trouble whenever the music is in a minor key (Bach's Fugue in *B* minor, No. 2, is a nice instance) although the leading note should make itself so much more easily felt in the minor than in the major.

The Apple-pie-ano

SIGISMUND STOJOWSKI, the noted Polish teacher, composer and virtuoso, tells of a pupil who once drifted into his Paris studio from our middle Western States and said that she had come to study the *pye-ano*. When she was told to sit down before one of two grand pianos, she asked, "Which *pye-ano* shall I take?" Mr. Stojowski couldn't help replying, "The Apple-pie-ano." Not desirous to reveal her ignorance and not seeing the joke, she walked to the grand piano. "Oh, how stupid of me, not to know the Apple-pie-ano."

THE ETUDE



A Christmas Festival of Peace, Music and Good Cheer

By ALLAN J. EASTMAN

(Editor's Note: The following is selected with the idea that it may be given with very slight expenditure of money, time and effort, but with most pleasing results. The poems and readings have been selected from various sources. If more elaborate material is required, the writer recommends "Warner's Christmas Book." The entertainment may be given in any hall or church suitable for its purpose. Where it is given without a curtain, it is suggested that a screen of Christmas trees or evergreen boughs obscure the entrance, so that the rostrum may be relieved.)

(Enter from another side a young woman dressed in a golden yellow flowing gown, representing plenty. She carries a buoy cornucopia made from paper and covered with gold paper.)

1. MUSIC
"Joy to the World, the Lord Is Come"
This is the familiar hymn by Dr. Lovell Mason, and is to be sung by the entire congregation.

2. HERALDS OF PEACE
Enter a child from each side of the stage. The children are dressed in flowing gowns of white, and carry long golden horns. Such horns are easily made from cardboard covered with gold paper. Any good bugler blowing long, sustained tones behind the scenes will simulate the effect while the children have their horns to their lips.
Enter a larger girl, also dressed in flowing white, representing the Spirit of Peace. She recites:

3. RECITATION
Christmas Bells—By Henry W. Longfellow
I heard the bells on Christmas Day
Their old familiar carols play,
And wild and sweet
The words repeat
Of "Peace on Earth, Good Will to Men!"

And thought how, as the day had come,
The bellies of all christendom
Had rolled along
The unbroken song
Of "Peace on Earth, Good Will to Men!"

Till ringing, singing on its way,
The world revolved from night to day.
A voice, a rhyme,
A chant sublime
Of "Peace on Earth, Good Will to Men!"

Then from each black accursed throat
The cannon thundered death's own note,
And with the sound
The carols drowned
Of "Peace on Earth, Good Will to Men!"

It was as if an earthquake rent
The hearstones of a continent,
And made forlorn
The households born
Of "Peace on Earth, Good Will to Men!"

And in despair, I bowed my head.
"There is no peace on earth," I said.
"For hate is strong,
And mocks the song
Of 'Peace on Earth, Good Will to Men!'"

Then pealed the bells more loud and deep,
"God is not dead, nor doth He sleep,
The wrong shall fail,
The right prevail
With 'Peace on Earth, Good Will to men!'"

(Then the herald raises her arms as in benediction, and says reverently:

Let us praise Almighty God for the coming of peace.
(The bells in the church belfry begin to ring, the organ gives the note and the whole audience rises and sings.)

4. MUSIC
Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son and Holy Ghost.

PLENTY
All hail the Spirit of Peace!
PEACE
All hail the Spirit of Plenty!

PLENTY
Never in the history of our land have we been so blessed with the good things of the world. This of all times, is the time for gratitude.

PEACE
Yes, but are there not some poor children who will never know that this is the year of plenty?

PLENTY
Yes, I am afraid so, and I wish that everyone who is here to-night would remember that dear poem by Eugene Field, and take it to heart and spare something to-morrow to make some poor child happy.

PEACE
Won't you tell us about it?

5. RECITATION
PLENTY
A Christmas Wish—By Eugene Field
I'd like a stocking made for a giant,
And a meeting-house filled with toys,
Then I'd go out in a happy hunt
For the poor little girls and boys.

Up the street and down the street,
And across and over the town
I'd search, and find them every one
Before the sun went down.

One would want a new jack-knife,
Sharp enough to cut,
One would long for a doll with hair
And eyes that open and shut.
One would ask for a china set
With dishes all for a maid's hand.
One would wish for a Noah's ark
With beasts of every kind.

Some would like a doll's cook stove,
And a little toy washbasin.
Some would prefer a little drum
For a noisy rub-a-dub.
Some would wish for a story book,
And some for a set of blocks.
Some would wish with happiness
Over a new tool-box.

And some would rather have little shoes,
And other things warm to wear.
For many children are very poor,
And the winter is hard to bear.
I'd lay out flannel for little frocks,
And a thousand stockings or so,
And the jolliest little shoes and cloaks
To keep out frost and snow.

I'd lay a wagon with caramels,
And candy of every kind,
And buy all the almond and pecan nuts
And taffy that I could find.

And barrels and barrels of oranges
I'd scatter right in the way.
So the children would find them the very first thing
When they wake on Christmas Day.

(The effect of the preceding recitation could be greatly heightened by having very small children cross over the back of the stage carrying some of the toys in their arms. This should include some ragged children with simple toys, lugging them to their hearts.)

(Enter the Spirit of Music. She is clad in a flowing gown of green, and carries a golden lyre in her arms. The lyre can easily be made from paper. This should be a girl who is capable of singing or playing the violin. Following is a list of suitable Christmas music which can be introduced here.)

PLENTY
Here comes the Spirit of Music.
PEACE
What would Christmas be without music?

MUSIC
There is nothing that music loves more than Christmas. Let us sing (play) to you one of the beautiful things written to help us all celebrate the gladdist day of all the year.

5. MUSIC	VOCAL SOLOS
Angel's Message	Clark
Angels' Refrain	Gibbs
Dews of Hope	Shelley
Glory to God	Earl
In Old Japan	Gibbs
TOE SYMPHONIES	
Christmas Toy Symphony	H. E. Hewitt
Christmas Bells	A. Seidel
PIANO SOLOS	
Coming of Santa Claus	Ever
Knight Rupert	Schumann
And Christmas Eve	Debussy
Bells of Christmas	Karoly
Bells of Christmas	Wenkel
Chimes at Christmas	Greenwald

MUSIC
(Waves her arms toward the back of the stage where the church choir may be concealed and asks the audience:)

Can there ever be too much music at Christmas-time?
(Voices previously arranged from the audience shout back, "NO.")
Then do you wish that there shall be more music?
(Voices, "Yes.")
Let music ring this Christmas night throughout our land!

(The choir joins in anthems selected from the following list. Solos of an instrumental character may be introduced where it desired.)

CHRISTIAN ANTHEMS	
Hail to the Lord's Anointed	Stultz
Short the Old Tidings	Rockwell
Sing, O Heavens	Clark
First Christmas	Wenkel
There Were Shepherds	Marka

MUSIC
But where is Good Cheer?
PLENTY
Yes, we can't get along without Good Cheer.

PEACE
Good Cheer and Peace go arm in arm.
(Enter Good Cheer.)

(She had been seated in the audience wrapped in a black cloak so as not to be noticed by those around her.)

GOOD CHEER

Here I am!

PLENTY

What are you doing down there with the people?

GOOD CHEER

I'm always right down among the people.

MUSIC

Do they know that you are there?

GOOD CHEER

No, I don't think that they do.

PEACE

But it is so dark that I'm afraid they can't see you.

GOOD CHEER

That doesn't make any difference. If they would only look around a little they could find Good Cheer with them no matter how dark it is.

MUSIC

Come right up with us, Good Cheer, we can't wait any longer.

(Good Cheer goes on the stage. She is dressed in a flowing gown of scarlet.)

PLENTY

What is it you do best of all, Good Cheer?

GOOD CHEER

I make people laugh when they want to cry, I take the bitterness and the poison out of life.

MUSIC

Can you make us laugh now?

GOOD CHEER

I don't know, but I'll try.

6. RECITATION

Christmas Up to Date

'Twas the night before Christmas,
When all through the flat
Not a creature was stirring,
Not even the cat.

Above the strain hear the stockings were placed,
In hopes that by Santa they soon would be graced.
The children were snug in their beds folding bed,
While visions of Teddy Bears danced through each head.

And I, in pajamas—likewise in a grouse—
Had gone to my patent convertible couch,
When out on the asphalt there rose such a clatter
I sprang from my bed to see what was the matter.

A mantle of darkness enshrouded the room,
The "quarter" gas meter had left us in gloom.
But after detaching a chair from my feet,
I threw back my curtain and looked down the street.

The air light shows bright on our new garbage car,
Waiting the call of the D. S. C. man.
And what did my wandering optics devour
But a touring car of a hundred horse-power,
With a business-like chauffeur so shiny and slick,
I knew in a jiffy it must be St. Nick.

As the dry leaves before the hurricane fly,
He ascended the fire-escape nimble and spry,
I drew in my head, and was turning around
When in through the air shaft he came with a bound.
His coat was of broadcloth, the finest I've seen,
Though it smelted rather strongly of fresh gasoline.

His cheeks were like roses, his nose like a cherry,
He'd the air of a man who was satisfied—very.
He was chunky and plump, but a shrewd-looking guy,
And there gleamed through his goggles a keen little eye.

He spoke not a word, but the foxy old elf
Just walked to the mantle, and laid on the shelf
A letter typewritten in business-like style—
Then hustled away with a sarcastic smile.

He jumped in his car, and with three loud "honk-honks"
He whizzed round the corner and on toward the Bronx.
I opened the letter, the message I read,
And then I crept silently back into bed.
For here's what I saw with dismay and disgust,
"Retired from business, sold out to the Trust."

PLENTY

Oh, pehaw! I don't like that. Besides, I don't think that Santa has gone out of business.

MUSIC

I know he hasn't; he 'phones me all the time that he will have to have more and more music books, pianos, violins and talking machines to keep up with the demand.

GOOD CHEER

Where is Santa Claus, anyhow?

PEACE

He's sure to come along soon. Who's this coming now?

(Enter a child with a paper box like a square hat box. The letter C, at least nine inches tall, has been cut out of the front of the box and red paper pasted over the opening. In the box is an ordinary electric hand flashlight, so arranged that the light will fall on the red paper and flash so that child can switch it on easily. As the other children enter with the other initials, they line up so that they spell the word Christmas.)

8. TABLEAU

FIRST CHILD

C is for Christmas, the gladdest of days.

SECOND CHILD

H is for holly and candles ablaze.

THIRD CHILD

R is for rhymes, like carols we sing.

FOURTH CHILD

I is for isard or any old thing.

FIFTH CHILD

S is for Santa Claus, always so merry.

SIXTH CHILD

T is for tree, with the mistletoe berry.

SEVENTH CHILD

M is for music, the joy of the day.

EIGHTH CHILD

A is for ample, our Christmas display.

NINTH CHILD

S is for singing The Day of the year.

ALL

The world is rejoicing,
For Christmas is here!

(Children switch on electric lights.)
(Enter Santa Claus with a great ringing of sleigh-bells.)

SANTA CLAUS

What's this I hear about Music and Peace and Plenty and Good Cheer? Why, I own them all. They are all my children. Now I must get very busy, because I met a man with a big book and a lot of figures, who told me that by actual calculation he had been able to find out that I had to visit three hundred and thirty million children in less than eight hours!

FIRST CHILD

But how do you do it, Santa Claus?

SANTA CLAUS

Ah! that's my little secret.

(The concealed choir commences to sing softly and gradually the audience is encouraged to join in by means of singers scattered through the audience.)
Any good carol can be selected from the following list, but probably the best of all is:

9. MUSIC

Hark, the Herald Angels Sing

CAROL

Adante. Flute.
O Little Town of Bethlehem.
O Little Town of Bethlehem.

(While the carol is being sung Santa Claus goes among the audience and distributes gifts.)

THE END.

Practical Exercises in Weight Playing

By Edward Bryan Lesher

WHILE much has been written about the importance of weight in piano playing, few understand the proper use of it. Although it is difficult to explain it in type, the following may assist the ETUDE reader in grasping some of the main principles.

While you are playing a scale ask some friend to raise your hands, without warning, about fifteen inches in the air and then let them drop loose. If your hands stay up, you have not been using the weight touch—if, on the contrary, they drop of their own accord downward without any exertion upon the keys, you have in all probability been using the principle of weight in your playing. Your hands should feel like lead to anyone who endeavors to raise them from the keys, but they nevertheless should feel virile and alive to you but in no sense stiffened at any time.

Some use weight instinctively. Rubinstein used it, but he did not know how he acquired it. Most of the present day pianists of renown use it. It seems to me that there is a school of weight players who use the rolling touch, making most of the motions with the forearms. It may be weight, but it is not dead weight, it is controlled weight, because the arm is used to adjust the weight to the keys. In true weight playing no thought is given to adjustments. There are some teachers who claim that allowing the entire weight of the arm to be supported upon the fingers makes playing impossible as you cannot lift your fingers quick enough, therefore hindering velocity, which requires lightness and the minimum of weight.

This is a fallacy. It does not harm the hand, or hinder the velocity in any manner. It has only been the method of application which has been misunderstood. Perhaps the reason for failure in acquiring dexterity with weight is that the student has not practiced long enough to derive benefits from it. But once it is acquired, a facile technique is sure.

The most important reason for failure is that the flexor muscles of most pianists have been exercised more than the extensors, because in weight-playing the extensors do the most work. It is this supposed weakness in the hand that has led many to believe that weight hinders velocity. When the extensors are exercised correctly a big difference is noted both in tone and velocity. Velocity passages instead of being weak, become dead, too light or dry, become clear, beautiful and distinct. Also a greater sense of control over the keyboard is noticed.

Important Muscular Control

Another great weakness in the hands of most pupils is the undeveloped inter-ossous muscles; that is the muscles which separate and draw the fingers together. Chord playing becomes impossible without control of these muscles. Some part of each day's practice should be given to the development of these muscles. A good exercise is to keep the weight of the arm supported on one finger. Say with the weight supported on the second finger, placed on C with a quick jerk, stretch the third finger as far as possible and strike E or F. Do the same with each pair of fingers. Another exercise to do away from the piano is this. Clasp the second and third fingers of the right hand with the fingers of the left hand and try to separate the two fingers. Also with the second and third separated, use the left hand to try to close them, the second and third fingers resisting.

Another idea which helps greatly in developing efficient piano playing is to use the straight thumb—not bent as is the usual method. This applies to the use of all five finger exercises, scales or any thumb crossings. I used the bent thumb in my playing, nine years and could not play a decent scale, but in less than two weeks' practice with a straight thumb, a very great difference was noticed in my scales. More indifferent scale playing is due to bent thumbs than to weak fourth fingers. A good rule is: The thumb should be straight at all times.

The simplest exercises do the greatest wonders. A few simple exercises persisted in and carried to the highest degree of perfection in both velocity and tone are far better than volumes of exercises played through a few times. Most great pianists have a few cherished exercises which they practice every day. They know that these are short cuts to keep up technique. Yet most pupils will pass these exercises by as "too easy." They should remember it is not the mental aspect of exercises, but the muscular application that counts.

Alberto Jones has given in his *Pianissimo Book* many helpful exercises that if persisted in for a few weeks will give one a fine technique. Of course the student must know how to apply them.



THE Dampner Pedal as we know it upon the Pianoforte was invented in 1783 by the English manufacturer, John Broadwood. There were, of course, many pedals on keyboard instruments prior to that time, but they differed in action and in effect. Of many possible pedals only three have survived.



How to Pedal Fundamental Basses

By ORVILLE LINDQUIST

Professor of Pianoforte Playing at Oberlin College



THE Soft Pedal of the Grand pianoforte in which the Hammers are shifted sideways so that only one string is struck instead of three (the una corda effect) was believed to have been invented simultaneously by Stein in Germany and Broadhead in England. The Sostenuto Pedal was invented by the American, the late Dr. Henry Hanchett.

SHALL I keep the fundamental bass tone sustained even at the expense of the blurring of the treble, or shall I, by one or more changes of pedal sacrifice the bass tone in order to make the treble clear?

The player who studies his pedaling well, perhaps, have this problem to solve more often than any other. It is always a case of choosing the lesser of two evils, for no matter which of the two ways is chosen either will be more or less faulty.

In the two examples below we find two different solutions. In example one preference is given to clearness, and in example two the bass tone seems to be the more important.

IMPROVISATION
Andante quasi a piacere
M^o DOWELL

BARCAROLE
Moderato Con Moto
RUBINSTEIN

This question is not always so easy to solve as in the two cases quoted above. In fact, it is sometimes quite difficult, and the solution arrived at will not always hold good for various reasons which we shall see later.

Invariably, in cases of this kind, the fundamental bass is the first to suffer. Oftentimes this is necessary, but not always. Take example three, for instance. No great amount would fall to the immensity and grandeur of the opening passage of this noble work of MacDowell's and, consequently, wouldn't think of losing the fundamental bass for an instant, whereas the mediocre player of lesser interpretive vision would see nothing but the slight blurring in the upper part, and by one or more pedal changes, spoil the colossal effect intended by the composer.

CONCERTO, No. 2
M^o DOWELL

WALTZ IN G[♯]
CHOPIN

IMPROVISATION
M^o DOWELL

ing to the foundation basses, if he wishes to keep his playing from being too dry.

The pedaling given in the above three examples is, of course, for normal conditions. It might not sound well in a small room or on a piano that had a good bass resonance. In example three, the final D minor chord would need enough force to overcome any dissonance there might happen to be, and in all three examples the fundamental bass would need its proper amount of tone. It does not necessarily follow that this pedaling will always be the proper one, however, for the conditions that govern such cases are many.

Whether a bass tone should be pedaled through a dissonant passage depends upon the following conditions:

First, it would depend upon how low the pitch of the bass tone was, or how high that of the dissonant passage.

Second, upon how strongly the bass tone was struck or how lightly the dissonant ones were sounded.

Third, upon how much bass resonance the piano had, or how little in the treble.

Fourth, upon how strong the consonant notes were played, or how soft the dissonant ones.

Fifth, upon the fastness of the tempo.

Sixth, upon how large the hall was, and even upon the number of people in it.

Now, when we consider that each of the above conditions is also governed by atmospheric ones, we can easily see why, as said above, a particular pedaling will not always be the best. It is also plain to be seen that listening to one's own pedaling is the all-important thing. In fact, it is only by constantly listening to his

TO SPRING
Grieg

Press bass octaves silently.
Sustaining Pedal on bass octave.
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The Home-Life of the Schumanns

By Arthur S. Garbett

NEVER was a marriage more blessed with love and music than that of Robert and Clara Schumann. It was a musical rhapsody, yet like all good rhapsodies it had its moments of dissonance, for the combined melodies of their life together did not always run in thirds and sixths, and the shadow of Robert's illness frequently cast it in the sombre minor mode in which it was destined to end.

"Father has always laughed at so-called domestic bliss," wrote Clara in the diary they kept in common after their marriage in 1849. "How I pity those who do not know that they are only half alive!" And this was the key in which the rhapsody began in the little apartments at No. 5, Inselstraße, Leipzig. There were two grand pianos, but they couldn't both be played at the same time, and herein lay the first touch of domestic friction, ultimately smoothed over by the good sense of both. Robert was so busy composing he gave Clara, further handicapped by the housework for which she was untrained, very little time for practice. "I cannot find one little hour in the day for myself," she wails. "If only I didn't get so behind!"

What she lost in practice, however, she gained in musicianship. The second week of their marriage they began to study the *Well-tempered Clavichord* of Bach; and ever afterwards they worked together at canon and fugue and the music of the masters. Robert took Clara on a personally-conducted tour through Cherubini's *Art of Counterpoint*, and she learned to compose. Under his influence she changed from a brilliant girl-virtuoso pianist into an artist of the loftiest conceptions. What the memory of those hours of loving study must have meant to her after Robert's untimely death!

Early Married Life

They started married life on an income of approximately a thousand dollars a year—not bad in those days and in Germany. Part of this was private income, and part Robert's earnings as editor of the *Neue Zeitschrift für Musik*, the musical journal he founded and continued to edit for four years after their marriage. Soon, however, came additions to the family, which necessitated greater effort, and it was the practical Clara who did most of the earning by resuming her concert work. Later Robert became music director in Düsseldorf and thus aided the family budget.

Marie was their first child, born September 1, 1841. "How proud I am to have a wife who, in addition to her love and her art, gives me such a gift," writes Robert in the diary. The 13th of the month was Clara's birthday, and little Marie's christening day; and Robert surprised his wife with the printed parts of his first symphony, a bound volume of their joint songs, and the score of the D minor symphony "which I had secretly finished." (Schumann's habit of composing in secret and remaining aloof for days at a time caused Clara a few pangs of jealousy.) Later that year he also wrote

the familiar *Schlummerlied* as a Christmas gift. It was the charming custom of these two lovers to write music for each other's birthdays and family festivals.

For each other's birthdays and family festivals, Clara resumed her concert work. He hated the loneliness when she was away, and was sensitive of what people might say, but both desire and necessity urged her to come with the happy reunions and the home-life that followed.

They had seven children in all: Marie, Elise, Julie, Ludwig, Ferdinand, Eugénie and little Felix. Clara, in the asylum and missed the happy times enjoyed by the others when their father joked with them, rode them on his knee, taught them little songs and played or read to them. "We were very happy together," she writes. "My childhood shines as the brightest spot in it." And again she says, "Our mother gave us piano lessons, and every Sunday morning we played to father." He loved to hear his children play, and Clara was proud to say, "We were coming out of school. We saw him walking with Herr v. Wasielewski on the other side of the street, and ran across to say good morning and offer our flowers. He was very kind, and said, 'How are you, dear little people?' And 'who may you be, dear little people?' We were very much amused."

His children's love for his children found happy expression in his understanding of their musical nature. "My small child-performers as never were," commented Clara, and the name was afterward changed to *Klavierkonzerten für die Jugend* (Piano Sonatas for the

Shortly after their marriage, Robert's health had begun to break down, and their life in Leipzig, Dresden and Düsseldorf was frequently passed under great anxiety on this account. He became nervous and irritable, and prone to melancholy aloofness. Frequently he complained of rushing sounds in his ears, and toward the last heard imaginary music with extraordinary vividness. One night he got up from bed to write out a theme which, as he said, an angel had sung to him. He often heard angel-music in this sort, and at times angels and demons replaced the angels, and in hideous music that he was a sinner and would be cast into hell.

The Happiest Year

Notwithstanding this growing shadow, possibly the happiest year Robert and Clara spent together was that in which Schumann's malady took its final form. A brilliantly successful tour in Holland, where both were received with the warmest enthusiasm, brightened their lives considerably. And Robert composed with a feverish vigor they could not recognize as the final spur of a dying flame. The Schumanns never lacked for friends, but the year brought them in closer touch with Joachim, and gave them a new friend in Brahms, then scarcely more than a youth whose genius was already proclaimed. They were not alone in their isolation to Clara in the Netherlands; they followed Joachim and Brahms

Of the final phase little need be said. Schumann's increasing malady led him to attempt suicide by drowning in 1854. At his own request he was placed in a private asylum, where he died July 29, 1856, after sixteen years of a married life which forms one of the tenderest episodes in the history of music.

*The Home-Life of other Masters
will be discussed in later articles.*

Why Live Your Pupil's Musical Life for Him

By T. B. Empire

We over-conscientious teachers are apt to limit the individuality and independence of our pupils, fearing that they may make unnecessary mistakes without our guidance. But isn't it true that a pupil is just as likely to have a point impressed upon his memory by a mistake, as by our precept and example? Instead of tying him to our pedagogical apron strings, let us give him full play, to make mistakes, to orient himself by whole new experience, to find out for himself what he knows, and what he has to learn, in a more chastened frame of mind, and do better work subsequently, than if he looked timidly over your shoulder at the musical world, little, over-anxious teacher!

To inspire the student to do is perhaps the greatest attribute of the successful teacher. It is easy enough merely to give advice.

Delicacy of Touch—True and False

By M. A. Hackney

THE most beautiful *pianissimo* effects in piano playing are produced, not by feebleness, but by finely controlled strength.

A player whose execution is harsh and lumpy—who “pounds out” every note—has, indeed, a serious fault; but it is one which is easily overcome by the practice of scales and by attention to the proper observance of nuances and accents. Such studies as Czerny's *School of Velocity* are helpful. This is so well understood by teachers of any degree of experience that it is hardly necessary to dwell on the matter.

The contrary fault—a touch so timid and delicate that the notes frequently “miss fire” altogether—is much more difficult and perplexing to deal with. A pupil who has this fault often will go through the motions of playing, but fail to strike certain keys in such a manner as to produce tone, even the faintest. This is especially noticeable in chords of three or four notes and in accompaniment figures founded on chords. Coupled with it is always found a slackness in holding keys firmly down when a tone is to be sustained.

Where this arises from mere muscular weakness of the fingers, diligent and continued practice of the "two-finger exercises" in the first book of Mason's *Touch and Tronic* is of great benefit. Piano teachers of different schools have other exercises which are practical for the same purpose, those of the "pressure touch" persuasion differing from those who advocate highly raised fingers and a hammer-like stroke. Both are good in their own way. The real trouble lies in the fact that muscular weakness is not the sole cause of this troublesome fault, but only a contributory cause.

The problem is more often a personal than a mechanical one. Pupils are warned at home, by well-meaning, but misguided parents, against undue "pounding" of the piano, before they have had a chance to acquire skill to control the tone exactly as an artist might, and they get a timidity of attack which it takes years to overcome, even if they do succeed at last. It is far better for a young pupil to play a little too coarsely and heavily at first, rather than too timidly and softly. It is much easier, later on, to tone down excess of strength than to bolster up weakness.

Don't Blame the Doctor

Another phase of the same problem is that where a young player has naturally a tendency to a sweet and agreeable musical tone, and (in spite of most serious faults) is praised at home for having a "beautiful touch." This is good as far as it goes, but such a pupil is almost invariably too self-concited to realize that the touch is still seriously defective and does not secure the efforts of the teacher to overcome faults that persist. Such a pupil will generally go through the motions of playing without actually sounding more than three-quarters of the notes whose keys the fingers touch. I hope that other teachers may have been more successful, but I am obliged to confess that I have never found it so remedy for just this condition: it is practically hopeless. A physician cannot be blamed for failure when the patient refuses to take the medicine.

For those who are conscious of such a fault and wish to make a determined effort to overcome it, the following hints may be helpful.

1. It is not enough to "go through the motions" of playing. One must listen for the *sounds*, and not be satisfied unless they can be heard in every case. Remember that piano playing is *no better than it sounds!*
2. Make every finger motion complete and decisive. The finger must "follow through" *until the key is at the bottom of the stroke*, no matter whether the effect is to be *staccato*. If the note is to be sustained, the finger must hold the key *near down—not allow it to rise again* until the next note is to be played. If the note is to be half way. This does *not* mean, *only with consciousness* with undue force or stiffness, only with consciousness and decision.
3. Let your practice embrace plenty of *loud playing* and plenty of *soft playing*, and let the soft be as well articulated and distinct as the loud.
4. If possible, practice only on a piano with an even and well-regulated action. On a piano with a faulty action, it is hard to judge properly of one's own touch, and cannot always tell whether faults are being acquired or conquered.

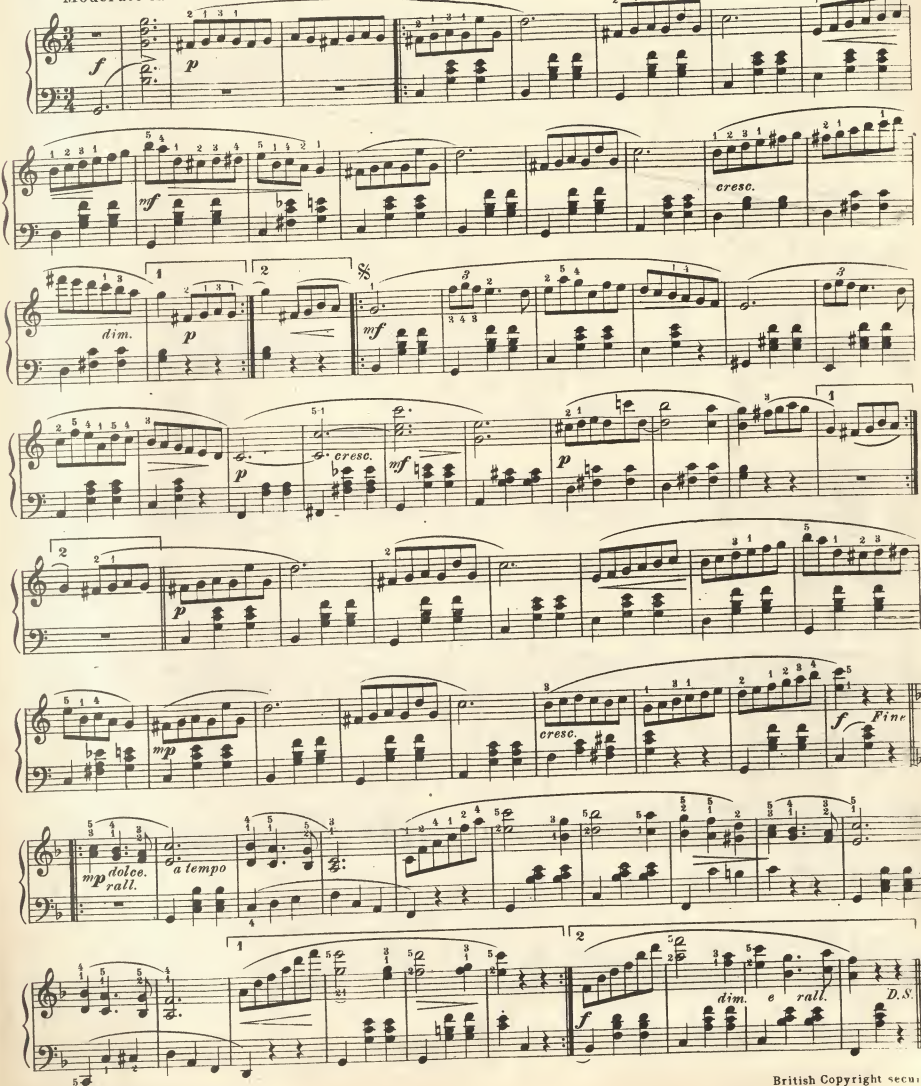
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MORRIS DANCE

THE ETUDE

In the whirling rhythm of the old-fashioned English dance. Play with a strong accent and elastic finger action. Grade 3.

ARTHUR WELLESLEY, Op. 100

Allegro M.M. ♩ = 144

THE ETUDE

MARCH OF THE LITTLE WOODEN SOLDIERS

A grotesque march movement, very characteristic. Play in a brusque detached manner, with fine accentuation. Grade 3.

WALLACE A. JOHNSON, Op. 1

Tempo di Marcia M.M. ♩ = 63

BRIDAL CHORUS

from "LOHENGRIN"

R. WAGNER

EDOUARD SCHUTT

Fasier Transcription

Mr. Schutt has made two masterly transcriptions of this favorite number, of which this is the easier one. It is thoroughly pianistic the original harmonies being enriched by some attractive passage work. Grade 4.

Moderato assai

p *espr.* *dim.* *espr.* *pp* *poco rall.* *a tempo* *dimin.* *pp* *dolcissimo* *mp* *cant.* *a tempo* *dim.* *poco* *rit.* *Last time to Coda* *dimin.* *espr.* *f* *f*

fp *p* *p* *un poco rit. cantando* *D.C.* *a tempo sempre piu p* *pp* *Coda*

AROUND THE CHRISTMAS TREE

Introducing a portion of the traditional Christmas carol *Holy Night*. Grade 2.

ANNA PRISCILLA RISHER

Allegro M.M. = 144

mp *mf* *f* *cresc.* *f*

ENCHANTED MOMENTS

POLKA CAPRICE

ADAM GEIBEL

A brilliant duet full of the holiday spirit. Play at a brisk pace, with large, full tone and firm accents.
Tempo di Polka M.M. ♩ = 108

SECONDO

Second part of the musical score for 'Enchanted Moments Polka Caprice'. It features a piano accompaniment with a bass line and a treble line. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various dynamics: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *f marcato* (forte, marked). The piece concludes with a 'Fine' marking and a 'D.C.*' (Da Capo) instruction. A 'TRIO' section is indicated at the bottom, starting with a new key signature of two flats (B-flat major or D minor) and a new time signature of 3/4.

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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ENCHANTED MOMENTS

POLKA CAPRICE

ADAM GEIBEL

Tempo di Polka M.M. ♩ = 108

PRIMO

allegro

First part of the musical score for 'Enchanted Moments Polka Caprice'. It features a piano accompaniment with a bass line and a treble line. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes various dynamics: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *p* (piano). The piece concludes with a 'Fine' marking and a 'D.C.*' (Da Capo) instruction. A 'TRIO' section is indicated at the bottom, starting with a new key signature of two flats (B-flat major or D minor) and a new time signature of 3/4.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

SECONDO

THE ETUDE

Musical score for the second part of "The Etude". The score is written for piano in G major, 4/4 time. It consists of seven systems of two staves each. The first system begins with a *mf* dynamic and a *marcato* marking. The second system includes *mf* and *f marcato* markings. The third system features a *f marcato* marking. The fourth system has a *f* marking. The fifth system includes *p* and *f* markings. The sixth system has a *p* marking. The seventh system ends with a *f* marking and a *D.C.* (Da Capo) instruction.

THE ETUDE

PRIMO

Musical score for the first part of "The Etude". The score is written for piano in G major, 4/4 time. It consists of seven systems of two staves each. The first system begins with a *mf* dynamic. The second system includes a *mf* marking. The third system has a *f* marking. The fourth system includes a *f* marking and a *p* marking. The fifth system has a *p* marking. The sixth system has a *p* marking. The seventh system ends with a *D.C.* (Da Capo) instruction.

SWEET COQUETTE

An air de ballet in modern style; light, but extremely well constructed. To be played in a graceful and refined manner. Grade 3

Allegretto grazioso M.M. ♩ = 108

CHARLES DALLIER

THE MASTER'S MINUET

Introducing the principal theme of the favorite minuet by Beethoven. Play in a slow and stately manner. Grade 3

Slow cantabile M.M. ♩ = 84

WALTER ROLFE

Menuet in G (Beethoven)

PLAY OF THE BUTTERFLIES

The bright and shifting motives, well-contrasted, give to this useful teaching piece just the requisite butterfly quality. Grade 3.

G. A. QUIRÓS

Allegro M.M. = 104

poco rit.

a tempo

poco stretto e cresc.

Tempo

poco rit.

Poco meno mosso M.M. = 88

p amorosamente

cresc.

p

mf

D.C.



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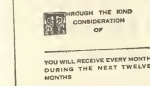
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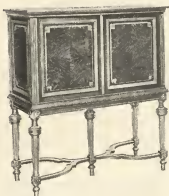
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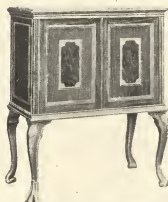
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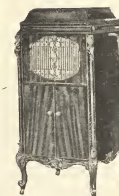
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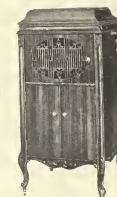
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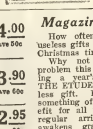


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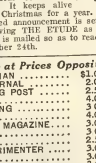
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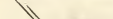
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AUTUMN FROLICS

CARL F. MUELLER, Op. 10, No. 3

A gay little study piece affording pleasant practice in light finger work and in grace notes. Grade 2 1/2

Allegretto M.M. ♩ = 108

brillianto

Fine

Fin scherzando

giocoso

brillianto

Listesso tempo

rapido

mf melodia ben marcata

mf a tempo

D.C. al Fine

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IN THE MOUNTAINS

THE ETUDE

An ornate drawing-room piece in the Tyrolean style, affording practice in tone production, graces and style. Grade 4.

ERNST KROHN

Andante con espressione

mp ff rit.

mp Ped. simile poco rit.

Agitato

mp Ped. simile

Tempo I

rit. quasi Cadenza

To Coda

cresc. e accel.

rit. e dim.

Andante cantabile

melody well sustained

Ped. simile

THE ETUDE

mf cresc. dim. D.S.

CODA

rit. slower mp

RIPPLES
VALSETTE

Free running work for the right hand, in F major and D minor. A useful practice piece, interesting to play. Grade 2½.

PAUL LAWSON

Allegretto moderato M.M. ♩ = 63

mf f cresc. dim. D.S.

CODA

rit. slower mp

DANSE RUSSE

The Russian dances, with all their mad gaiety, invariably display an occasional touch of melancholy. This typical number by Tschaiakowsky, one of his happier inspirations, deserves to be better known. Grade 4.

P. TSCHAIKOWSKY, Op. 40, No. 10

Andantino M.M. $\text{♩} = 96$

dim.

pp ma marcato

Fine only

ritardando

Allegro molto vivace
M.M. $\text{♩} = 120$

THE ETUDE

THE ETUDE

poco a poco

rit.

D.S.

LILY BELLS

MAZURKA

A useful little study piece, affording practice in dotted rhythms and grace notes. Grade 2½.

JAMES I. WRAY

Vivo M.M. $\text{♩} = 138$

Fine

TRIO

*D.C.**

f

pp

f

D.C.

Edited and fingered by
Frederick Hahn

Originally a piano solo, one of the set of *Seasons*, this beautifully melodious number lends itself exceeding well to violin transcription.

JUNE BARCAROLE

P. TSCHAIKOWSKY, Op. 37, No. 6

Andante cantabile

Violin

Piano

p dolce

p dolce

mf

Sul A

Last time to Coda

THE ETUDE

THE ETUDE
Poco più mosso

p

poco a poco cresc.

p

poco a poco cresc.

piu f

f Allegretto giocoso

f

f

Tempo I.

cresc.

ff poco rit.

f molto ritard.

f

D.S.

CODA

Sul D

mf

mp

mp

mp

MARION ROBERTS

WHEN CHRIST WAS BORN

CHRISTMAS SONG

R.M. STULTS

A new Christmas song, full of triumphant spirit, with a strong uplifting refrain.
Andante maestoso M.M. ♩ = 84

THOU ART SO LIKE A FLOWER

WILL H. RUEBUSH

HEINE

A new and very sympathetic setting of the famous poem by Heine. These lines have probably inspired more composers than any others, yet apparently, there is still something new to be said.

A DREAM OF YESTERDAY

Poem and Music by
KATE VANNAH

An artistic song with a broad and expressive melody. A real singer's song by a well-known woman composer.

Moderato con moto

I'm dream-ing it was yes - ter-day, Not
all the years a - go, You breath-ed in - to my ear the words: I love you! love you,
so! The splen - dour of that warm June night Floats back a - cross the
years, And folds me, in its won - drous spell, A - way from pain and tears.
In all the years I have not dared, 'till

now, to live a - gain The glad sur - ren - der of that hour whose joy was so like
pain! I'm dream-ing it was yes - ter-day, Not all the years a - go, You
breath-ed in - to my ears the words: "I love you! love you so! The splen - dour of that
warm June night floats back a - cross the years, And folds me, in its won - drous spell, A -
way from pain and tears, And folds me, in its won - drous spell, A - way from pain and tears.

Registration: Sw. Full
Gt. Full coup. to Gt.
Ped. Full coup. to Sw. to Gt.
A timely full organ piece, introducing effectively *Adeste Fideles*.

CHRISTMAS POSTLUDE

Glory to God in the Highest

Moderato

Manuals

Pedal

Gt. Full to 15' coupled to Sw. Full

Ped. Full to Gt.

resc. *ff* *resc.*

O Come All Ye Faithful

Sw.

f Sw. closed

Ped. to Gt. off

mf *Reeds off* *f* Gt. *ff*

Gt. to Ped.

fff *maestoso* *poco rit.*

THE ETUDE

E. S. HOSMER

THE ETUDE

Indexing Copies of The Etude

By Abbie Llewellyn Snoddy

CAREFULLY cut the table of contents from each ETUDE. Arrange the ETUDES according to the year of their issue. Obtain heavy manilla paper, such as music stores use to protect sheet music; cut and fold it to form a cover large enough to accommodate twelve numbers, and write plainly upon the back of each 1913, 1914, etc.

Next, select a small pamphlet for which you have no further use, taking care to choose one which is firmly bound and is a trifle larger than THE ETUDE contents. With a sharp knife cut out the leaves, leaving a full inch from the binding to form a stub. Paste each table of contents, in order, upon these stub-leaves, and you will have a neat, compact index volume, through which you can turn rapidly and easily, and which will soon prove itself to be "a friend in need," as well as "a friend, indeed."

How Our Music is Invading the Orient

In a somewhat lengthy article in the *London Musical Times* Norman Peterkin tells, in extremely interesting fashion, how Occidental music is invading the Orient. He mentions the excellent modern compositions of the Japanese Kosak Yamada and the Indian Kalkhuru Sorabji, and states that some of the Filipinos are making remarkable progress in writing modern music. Yamada is a pupil of Max Bruch. The writer gives special attention to the influence of the sound reproducing machines of various kinds.

Have You Tried These Strain Minimizers?

By Rena I. Carver

A GROUP of piano teachers were discussing ways in which to avoid unnecessary strain in teaching.

The one who devoted much of her time to beginners and consequently was seated near the piano or clavier several hours each day pointed to a very high desk and declared enthusiastically, "That is my salvation. I do all my bookkeeping and type-writing there. You see it is so high that my forearms rest naturally on the top. What a relief it is to stand up!"

"I often drop things, just so that I have a chance to bend over and pick them up, and thus energize my muscles and nerves. I suppose people think I am very clumsy," laughed Miss King.

"For the first lesson in the morning I place my chair on the right side of the piano and change it to the left side for the next pupil, alternating throughout the day," said Miss Smith.

A teacher of advanced pupils said, "Of course, I have more opportunity to walk about during the lessons, as effects cannot be properly judged sitting close to the piano. When I do sit down I relax my body (letting the chair support me) instead of perching on the extreme edge of my chair in a tense condition.

"I don't see why I need to degenerate physically just because my occupation is sedentary!" exclaimed the energetic Miss Johnston. "I always sit erect with chest held high and the small of my back supported. I exercise while sitting at work by deep breathing and by stiffening the muscles of first one limb a few seconds, then the other. All the muscles of the body may be exercised in this way. I sit as little as possible. Standing and lying are more healthful and natural positions, and I lie down or exercise in the open air when I have a few minutes between lessons and am refreshed for the next pupil. Just try it."



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Every Detail Counts

By Frederic W. Burry

In studying the art of music, there simply must be close attention to even the slightest detail. Always checking and improving, constantly discovering further little details which, if attended to, will add to the beauty of the interpretation of the work. Twenty-five years ago a famous teacher revised and edited a number of musical works, with copious suggestions of a varied character, going into every lit-

tle shade of detail in a most comprehensive manner. Such editions are rare to-day. The other day, when I asked one of our music dealers for a certain composition "fingered," he said he did not have it in a fingered edition, that it wasn't necessary, since anyone who could play it could finger it. I also heard of a prominent "Professor" who, when asked by his ambitious pupil what finger to place on a certain

note, impatiently told him to "put any finger on it!"

Putting any finger on it may be a nice, easy way out of a problem, and possibly on occasions quite all right, but surely this would never do as a regular practice. In music every detail counts, and if it takes you into the boundless kingdoms of celestial worlds, it also calls for very close, infinitesimal analysis for its expression.

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Some Interesting Facts About Registers

By Mmc. Agnes J. Larcum

[The writer of the following article is one of the best known of the English vocal teachers. The article is a paper read by Mmc. Larcum before the "Society of Women Musicians" in England and is reprinted from the "Musical Times."—EDITOR OF THE ETUDE.]

THERE is perhaps more controversy and disagreement about the registers of the human voice than about any other part of the art of teaching singing.

We have teachers who deny the existence of registers, teachers who say they should be ignored, teachers who insist on five, or three, or two; some who train the registers up, some who train them down, and again others who never think about them at all.

I propose to put before you, in as simple a manner as possible, the theory of registers as taught by Manuel Garcia, and explained by him in a paper read before the Royal Society of Great Britain in 1855, after a long period of research accompanied by experiments on himself and others, conducted on absolutely scientific lines.

I was permitted some years ago, by the courtesy of the Royal Society, to have a copy of the original address made, as delivered to them and recorded in their "Proceedings." The address is in exceedingly technical language, but I have made its main teaching clear without using any of the somewhat jaw-breaking terms which seem so dear to the medical profession.

I think we are safe in taking for granted that every note produced by the human voice is formed in the larynx by the vibrations of the vocal cords.

These ligaments in the female larynx are somewhat less than half an inch in length. As far as we know the glottis alone has the power of varying the pitch of the voice, variations which have been known to extend in some exceptional voices to three or more octaves.

How can such a tiny instrument as the larynx produce such a great variety of pitch without in some way, at some point, modifying its action?

Vibrating Strings

I expect we are all more or less familiar with the theory of vibrating strings as explained so beautifully by Professor Tyndall in his treatise on "Sound." By referring to that we shall see that in all vibrating strings the pitch of the sound produced is determined by three conditions—namely, the length, tension, thickness and density of the vibrating element.

In passing I may as well remark that I am now dealing entirely with the pitch of sound, not at all with quality. It is, in my opinion, the aspect of the subject with which the registers are most concerned.

We find then that in all vibrating strings, a long, thick, or heavy cord vibrates more slowly than a given tension than a short, thin, or light one. We have only to look at the inside of a pianoforte or at a violin to recognize that this principle underlies the mechanism of all manufactured stringed

instruments. In a violin there are four strings of equal length but different thickness. The pitch of each differs according to its thickness, and individually can be varied by shortening by finger pressure. If a stringed instrument is out of tune we tighten (or stretch) the string to sharpen, or loosen it to flatten, but the principle is always the same. The human larynx seems to possess some of the characteristics of a stringed and some of a wind instrument, but the aspect of the case which is of such great interest and importance to us as teachers of singing is the fact that the vocal apparatus as a whole is provided with muscles which can thicken, make thinner, tighten or shorten the cords or vocal ligaments.

Garcia's Definition

Manuel Garcia defined a register as "a series of homogeneous sounds produced by one mechanism." He recognized three registers in most female voices and divided the two lower into two parts.

He taught that the mechanism employed in varying the pitch of the voice was the same as that which is used in the larynx, and the other stretching of the ligaments. Both closure and stretching have the effect of raising the pitch.

The glottis or vibrating element of the human voice consists roughly of two parts, one of cartilage (the Arytenoids or Pyramids) which close, and the other of ligaments which stretch.

The two parts in the voice are closed, sometimes at a very end, sometimes halfway, so that only a very short portion can vibrate and high notes are produced without difficulty at a quite moderate tension. If the width of the ligaments is increased by stretching, the singer is using what Sir Morell Mackenzie used to call the "long reed." This method is tiring, but the notes are very strong. It is, however, dangerous to the majority of voices.

In the lowest register (that which is usually called the "chest" register), the whole glottis is thrown into loose, full vibrations. As the pitch rises the cartilages can be seen to close gradually, then when their work is done, the ligaments can be seen to stretch, and that goes on as long as it can be done without any feeling whatever of effort or fatigue.

Signor Garcia showed that the ligaments are connected with the outside of the trachea or windpipe by means of a fleshy membrane.

All through this membrane are tiny muscular bands of different lengths which we find that have the power of drawing the membrane towards the middle of the larynx, thus by contraction thickening the resisting element, and having the effect of making the cords vibrate slowly at a given tension.

In producing a chest note we have therefore these conditions: the vocal cords made thick and heavy by the drawing forward of the membrane, a contraction of the larynx, and considerable resistance to the pressure of air from the lungs. The result is, or ought to be, a brilliant and powerful tone.

Gradually the arytenoid cartilages meet and close and raise the pitch of each succeeding note, and by the stretching of the ligaments, it is here that great care must be taken.

The stretching movement must be continued only as long as it is perfectly easy, directly there is the least sensation of tightness or effort the proper limits of the chest register have been reached or passed, and the modification called changing to the medium or falsetto ought to be brought about.

This modification consists of relaxing the membrane so that a thinner surface is presented to the ascending column of air. The cords are loosened, the cartilages separated, and the whole process is repeated, the only difference being that as the vocal ligaments are thinner, the tension necessary to produce a higher note is less than that necessary to form the last of the chest register, and there is no strain or fatigue.

This register can be used by the singer with perfect ease up to about C₅, when most people begin to experience the need for further modification.

At or about this point, if the voice is being used with ease, "stop closure" is supposed to begin. That is, the cords are closed, sometimes at a very end, sometimes halfway, so that only a very short portion can vibrate and high notes are produced without difficulty at a quite moderate tension. If the width of the ligaments is increased by stretching, the singer is using what Sir Morell Mackenzie used to call the "long reed." This method is tiring, but the notes are very strong. It is, however, dangerous to the majority of voices.

My experience as a teacher has shown me that in the majority of voices the head notes are the last to be developed. We all know that they are generally the first to go. It would almost appear as if the production of true head tones depended on a certain power of "accommodation" in the vocal ligaments which belongs to the prime of life only. Certainly the head notes of the most gifted singers tend to deteriorate at about the same epoch that the eye begins to lose its power of accommodation, and it is foolish to try to remedy the defect. The medium or chest notes are available for many more years, and sometimes remain beautiful even in advanced age.

I have in several instances (I can recall at least five) noticed what appeared to me to be a fourth register in the female voice, that is, a certain adaptation which gave to

high sopranos the power of singing the notes from D to A and even B₅ in alt. with precision and ease. It has seemed to me that these notes were produced by a kind of damping process. They are, of course, unusual, but when the power exists singing these acute notes involves no effort, and causes no fatigue; in fact, exertion tends to spoil them. I expect many teachers and singers have also observed that sometimes when there is a slight cold, extremely high notes can occasionally be sung with ease and clearness. Manuel Garcia, when commenting on this phenomenon, suggested that perhaps a little mucus had collected on the vocal cords in such a manner that they were "damped," and the vibrating portion in a way artificially shortened, thus temporarily making very high sounds possible and easy. (Perhaps a note is formed and the resultant notes are harmonics.)

So we see that if voices are trained carefully, and if the principles underlying the method are understood and acted on, the best possible use can be made of the vocal mechanism, and its widest compass used without fear of injury or strain.

Direct observation of the movements involved in singing are so difficult that I think there will always be some things which are more or less matters of conjecture. The theory of vibrating strings as applied to the vocal mechanism, and its widest compass used without fear of injury or strain.

The rather fashionable method very much to the fore to-day of making the medium register do the work of three, though avoiding the difficulty of "break" change, sometimes involves a break through misuse (it only becomes a break through misuse or abuse), in my opinion to limit the voice both as to compass and tone. Contraltos do not avail themselves of the brightly resonant chest notes which form the most useful and attractive part of their special endowment, and sopranos do not develop the flute pure head notes which are so beautiful and characteristic. The mezzo alone is fairly happy.

A Great Principle

The great principle which underlies everything is no doubt ease of emission based on deep and well-controlled breathing. If this is ensured, given that the teacher is dealing with a young unspoiled voice, there is not likely to be much difficulty.

Unfortunately the desire which is so frequently potent in the minds of both teacher and pupil to produce brilliant tech-

ing tone in a short time on the notes E, E and F (first line and first space) and strong resonant notes for sopranos an octave higher is a strong temptation to force up the respective registers.

A steady, gentle, persistent use in the appropriate registers of sustained sounds on different vowels, "Ee" frequently for the first medium notes, and "Oo" or "Oh" for the first head notes, is almost certain to bring about equality of tone and satisfactory blending.

When mischief has been done by misuse of the registers and the poor student is suffering from "nodes" on the vocal cords (a frequent result of forcing up the chest register), rest is imperative for a time; then the medium must be trained down by means of very gentle exercise of the voice, beginning above the point of difficulty and persisted in until control is regained, and the muscles have their normal elasticity. The use of the exercises for flexibility found in Garcia's "Art of Singing" cannot be too highly recommended. These exercises help to bend the register to smooth transitions in places and make transition easy; they also strengthen the throat and assist in obtaining breath control.

Personally I think a singer ought always to know when and where she changes her register, but her aim should be to conceal it from the listener. There is a great difference in individuals as to the ease and the reverse with which the change is effected. Some throats seem to do it so easily that even the teacher has difficulty in detecting it. These cases are very "graceful and comforting" for the listener, but are not so common as one could wish. In many the change is difficult and noticeable, and only patient practice can overcome the trouble. There is great divergence of opinion amongst voice trainers as to the advisability of talking to students about their registers. Some teachers of high repute feel they can do their work better and obtain better results by not calling the attention of the student to the means by which these results are gained. Personally I have always preferred to explain my reasons and methods to my pupils, and I think it is better to be aware of their dangers and to be ready to resist temptation through knowledge and understanding of the delicate mechanism they are using and developing. Still I have the greatest respect for the workers who differ from me in this, and recognize that the same ends may be attained by different ways.

Garcia's Theories

In bringing forward this simple statement of Manuel Garcia's observations on the registers of the human voice, I feel I am offering something which may be useful in helping to solve the difficulties which so many meet with by young teachers when they first begin to practice the delightful but difficult art of teaching singing.

Manuel Garcia was a very old man when I had the privilege of studying with him, but up to the time of his peaceful and beautiful death in 1907, at the patriarchal age of 101 years, he never lost his usefulness in science, or relaxed in his unselfish devotion to the highest ideals of vocal art. His intellect was keen, his taste severe. The length of his experience as a teacher gave him unique opportunities for testing his theories and watching the results of their practical application.

The methods of a master of such noble character, rare gifts, penetrating insight and widespread and remarkable success must always be of interest to every serious student of singing.

Many theories have been advanced and advocated, and considerable matter has been written on the subject since the day when Garcia's "Treatise on the Art of Singing" first saw the light. But amidst much that is valuable and a good deal

that is worthless, that wonderful work still seems to retain the place awarded to it when it first appeared. It remains to-day what it was, a couple of generations ago, the classical manual for the teacher and the safe practical guide for the student in nearly all that appertains to the beautiful art of singing.

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Clara Louise Kellogg

CLARA LOUISE KELLOGG, born at Sumpterville, S. C., in 1842; died at New Hartford, Conn., in 1916, was a dramatic soprano, who had a very successful career as an opera singer. Her vocal education was acquired in New York City, and, without any other training, she made great divergence of opinion amongst voice trainers as to the advisability of talking to students about their registers.

Some teachers of high repute feel they can do their work better and obtain better results by not calling the attention of the student to the means by which these results are gained. Personally I have always preferred to explain my reasons and methods to my pupils, and I think it is better to be aware of their dangers and to be ready to resist temptation through knowledge and understanding of the delicate mechanism they are using and developing.

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The Development of the Musical Resources of a Church

By Lewis J. Marsh

As much will naturally depend upon the musical director of the church in obtaining the best results in the program suggested in this article, the man selected for the work should possess broad musical knowledge, great enthusiasm, authority, ready tact, plenty of energy, a sense of humor, and a talent for organization, and he should be granted great latitude of action, the assurance of unwavering support from the music committee and adequate financial backing, to enable him to execute his plans and ultimately achieve the maximum of success. He should be prepared to devote a great deal of time, careful thought and spiritual work, probably out of all proportion to his financial reward. He should be a singer as well as a performer on some instrument, as superior work may be expected from a chorus with a singing director, and in orchestra work, knowledge of at least one instrument is almost essential.

The most important task confronting the new director will be that of organizing a choir to lead the musical services. The ideal choir consists of a chorus and quartet, but not all churches can afford the professional services of a director and quartet; yet, if it is at all possible, such a combination will be found of the greatest value in the work.

Never subordinate the work of the chorus to that of the quartet. It is better to lean the other way if at all, as volunteer ways feel the same responsibility in regard to rehearsals and attendance at service, as do singers who are paid for their work, and in rare (rare) instances, too, have been known to harbor jealous thoughts and opinions of certain phases of the work which are at variance with those of the director and other singers and on that account fail to put in appearance when their services are most needed. It is better not to fail to carry out a program previously planned, but also inadvisable to attempt to sing an anthem with a seriously weakened chorus, and at such time a good quartet will be invaluable to reinforce the various parts. The quartet will also be found very useful in taking care of difficult solos and to furnish chorus with a good example of such special numbers in the service as would be impossible of attainment in the short time that can be given to chorus rehearsals from week to week. Then, too, there are always some people in the congregation who prefer good quartet work to the efforts of a chorus, as well as those who favor full chorus effect; and with combined forces, you will be in position to please every one.

The Chorus Choir

Assuming that the church has not previously had a chorus choir, the first step toward accomplishing its organization will be to ascertain how many experienced or partially trained singers are available for immediate service in the choir loft, in con-

nection with the regular services of the church. A beginning should be made at once, if with no higher ambition at the time than to lead in the congregational singing. The singers should be given a good rehearsal on the hymns to be used and various points of attack, time, and enunciation brought to their attention, so that a beneficial influence will at once be observed by the congregation in connection with the massed singing.

Then it would be advisable to get the names of those who may be interested in and available for work in the choir; invitations should be sent to these persons for a "Song Fest" and an effort made, through agencies like Sunday-school teachers, interested church members and by personal invitation of the director, to induce these prospective singers to attend the "Sing" on the night set apart for this purpose.

Ask the minister to give a live talk on the musical needs of the hour and have a few brief "gingers" talks by prominent church people who are interested in promoting the musical activities of the church.

Avoid Too Difficult Music

Do not attempt to sing difficult music on this occasion, but simply aim to make the evening pleasurable in a musical way by opportunity to all present for participation in the singing of some easy music, without any suggestion of the drill or routine of rehearsal. It would also be well to have a few vocal and instrumental solo numbers, but it is of prime importance to have the effect of the coming be directed to the promotion of interest in musical work.

At some opportune time during the evening, the purposes of the meeting should be clearly defined and a previously appointed committee should make an effort to secure members for the new chorus through personal approach.

Refreshments should be served after the "Sing" as this will afford an opportunity for discussion that will be of value.

It may be advisable to have a singing school for those who desire to learn elementary points of notation, time, sight-reading, etc., and this would be of particular value to those who have had but little singing experience and to others who are inclined to be of retiring disposition or lack of musical ability. If the time can be given to such work, the writer considers it to be of very great value in promoting efficiency of a group of singers.

The first or all subsequent rehearsals must be carefully planned and systematically conducted. Have a librarian to look after the music. Have copies of anthems so that each singer may have one for his own undivided use. Then it is well to have a secretary to keep an attendance record and a membership committee to enroll and new singers for the choir; but apart from these, choir officers are not to be desired. The director should be in full charge.

Unless the singers are unusually gifted, it will be necessary to use simple selections, as it will not do to ask young chorists to render difficult music at once. Musical growth is necessarily gradual. The director may pass freely among the conveniently seated singers, aiding the different parts when necessary, and it is often of material assistance to any group having difficulty with a certain passage, to have the whole choir, so far as is practicable, sing the passage with them. This method often accomplishes very quick results and also tends to keep all the singers interested during the working out of such difficulties. Fact in rehearsal must be the director's watchword, not only here, but in all choir activities.

Make Failure Impossible

Never sing an anthem in public until it is so well prepared that failure is impossible. Better results are invariably obtained when the director conducts the chorus from the front. It may appear a little less dignified in a formal service, but it is better to sacrifice a little in this way, in order that improved singing may be obtained from the choir.

Work to bring out good tone quality, clear blending, observance of dynamic marks, clean attack, and good enunciation. Never allow the dragging of time.

Choir sociables and suppers should be held quite frequently, and it is also well to arrange occasional public concerts, when some secular music may be used. Cantatas should be sung at Christmas and Easter, and possibly on other festive occasions. These works do much to awaken and maintain interest and enthusiasm.

Try to recruit a young people's chorus from the Sunday-school classes, and give these young folks a little foundation training for later work in the choir. Use them in connection with the musical portion of the Sunday-school services.

Develop instrumental talent through an orchestra. First efforts may well be concentrated on the Sunday-school. There are usually a few people in every church who play some orchestral instrument well enough to serve in this department, and a beginning may be made, if only by three or four players. Appoint a lookout committee to hunt for new players and to induce others to study some instrument of use to the orchestra. There should be a weekly rehearsal and easy music must be used at first. Do not play trash, as it is unnecessary nowadays, when so much that is good as well as easy is obtainable from publishers.

The Sunday-school Orchestra

The orchestra should play for the singing of the school and will be found to be a fine lead for this portion of the service. When sufficient progress has been made, opportunity should be given for the performance of a special number during the opening exercises of the school, as this will

put the players on their mettle and create interest in and a desire for special rehearsals as well as prove attractive to the members of the school.

As the orchestra grows numerically and in ability, it may be most effectively used in conjunction with the choir in rendering good church compositions, many of which are published with orchestral accompaniment. This work will be found interesting to all participants as well as attractive to listeners.

When fairly advanced, give the orchestra a place in the evening service on alternate Sunday evenings, giving a half-hour concert before the regular service and playing a few numbers during the service proper. The finishing rehearsal of the program may be held in the church on the Sunday afternoon of the performance, at, say, four o'clock, and may be followed by a luncheon for the players, served by a committee of ladies from the church.

After this rehearsal there will still be time left for a little relaxation and conversation among the musicians before having to go on with the program. This luncheon idea works out finely, too, with the choir, and an extra rehearsal is needed to perfect special music for the evening service. It is well to have a church appropriation made to care for the expense of these suppers.

If a piano is used with the orchestra, it should be tuned with the organ, and then a fine instrumental ensemble may be secured to be used on the hymns.

A Half-hour Musical Prelude

A feature which usually proves very popular is a half-hour musical prelude to the evening service. If carefully handled and prepared, it will be well attended and enjoyed. It is usually possible to present quite a variety of performance in these preludes. One may use string or brass quartets, chamber combinations, instrumental solos, duets, etc., with organ accompaniment, as well as the various vocal resources, the talent for all being taken from the ranks of the orchestra and choir.

Effort should be made to improve congregational singing, and in addition to chorus and orchestra leading, there should be a precentor, as better response can usually be obtained in this way from pew occupants. It is better, if possible, for one musical director to act in this capacity. It is really an art in itself to get a mixed congregation, assembled for a formal service, to sing with spirit and enthusiasm.

It will be readily seen that the field for musical development in the church is very broad, and the possibilities are unlimited. On this account, the people of the church should be ready to make a financial sacrifice, if necessary, in order to put the work on a proper foundation, though the sacrifice involved will be amply repaid through increased attendance at services, by larger

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collections. All the above suggestions are ethical, since larger congregations inspire the minister to his best efforts, and his message and the import of the whole service may thus be communicated to a greater number of people.—From *The Choir Leader*.

The Use of Stops and Swells in the Reed Organ

By Ada Hokek

The stops of a reed organ are used to open or to close the passages conveying the air to the reeds, and as the reeds are tuned to different pitches and qualities, different stops will produce different pitches and qualities of tone. The speaking stops will open a set of reeds only part of the way; and there are stops that connect the compass, open the swells, and bring the Vox Humana into action.

Stops producing the same tone in quality and pitch are named differently by different manufacturers, but the following stops are in most organs, regardless of the make of the instrument: *Treble, Melodia, Flute, Clarinet, Treble-Coupler, Diapason-Principal, Bass-Diapason, Dulcet-Principal, Flute, Bass-Coupler, Dulcet-Principal, Flute*. The soft stops in nearly all organs are: *Piano, Echo, Dulcet (or Dulciana)*. The use of the soft stops will give a fine, delicate tone quality. These stops should be used in all soft passages.

The octave couplers connect each key of the organ with the key an octave above or below, so that when a single key is pressed down, not only its own reeds sound, but also those an octave above or below, giving an increased volume of tone, as well as a reinforcement of the note at a higher or a lower pitch.

The *Diapason* in the bass, and the *Melodia* in the treble, are the foundation stops of all organs. These stops give the tone of the pitch indicated in the staff. These two stops must always be drawn for all ordinary music. If you are using the *Diapason* and *Melodia*, and wish to play an octave higher, draw *Principal* (bass) and *Flute* (treble), and it will sound an octave higher, although played on the same keys. (*Diapason* and *Melodia* must be closed in order to do this.) Many beautiful combinations can be produced by the careful study of the different tone and pitch effects, of which even a small instrument is capable by means of its various stops.

Do not be afraid to use your stops. Many young organists are nervous upon this point. They frequently study a combination of stops that produces a passable tone, and let that one combination suffice for all purposes. This is a mistake from every point of view. An organist who does not possess dexterity in the actual manipulation of the stops, drawing and closing them with speed and knowing, by adequate practice, which ones to use for a certain effect, is only half an organist.

The best way to obtain mastery in the use of the stops is to practice during the week, when nobody is within earshot. Try out all possible combinations, taking the ones that the lofty and well-known organists have best adapted for ordinary use first, and then go on to the less-used stops and find out the quality of tone they produce, and to what sentiment and style of music they are best adapted. Try the stops out, first as you learn them, at their rehearsal, and as you are no longer nervous in the use of them. Then the way is plain before you to bring your new knowledge into the church service.

What the pianist can produce upon his instrument by the various hand, arm and finger touches, must be accomplished upon the organ by the use of the stops and swells.

As the loud stops overpower the soft ones, it is useless to try for an effect against their tone.

The left knee swell will throw in the full power of the organ. For example, if you are playing with the *Diapason* and the *Melodia* stops drawn, and you press the left knee swell, this will throw in all the reeds, preventing them from sounding the pressure upon the left knee swell, the combination will be as before its use. This swell is called sometimes the Grand Organ.

The swell is a piece of wood placed over the reeds, preventing them from sounding freely. The swells are raised by a lever attached to the right knee swell. By the aid of this swell you may obtain tonal accent, and play certain detached phrases, without drawing on the full force of the organ. This gives the necessary light and shadow of tone so necessary in interpretation, and redeems the playing from sameness.

When the *Vox Humana* is drawn, a sound may issue similar to that produced by escaping air. Do not mistake this for a leak. It is simply the air passing through the reed motor, which causes the fan to revolve, and at a little distance it cannot be heard above the sound of the organ. The *Vox Humana* fan produces a wave in the tone of the reeds, making it sound like the human voice. Hence the name. It is most effective when in connection with the *Melodia* or *Clarinet* stops.

The *Flute* and *Dulcet* in the treble, with the *Principal* in the bass, playing the bass an octave higher than written, makes a good solo combination in such songs as *The Last Rose of Summer*, *Love's Old*, *The Last Rose of Summer*, *Home Sweet Home*; hymn tunes of the penitential order in Lent, or in funeral solos.

A Sight-Reading Chorus of Eight Thousand

By Raoul van Waert

A MUSICAL contemporary records the singing of a Welsh chorus of eight thousand people, gathered from all parts of Wales, impromptu, who sang at sight from hymn books provided, the whole of one hot summer afternoon; to wit, from 1.30 to 4.30, and after an hour's intermission, resumed their singing at 5.30, stopping reassured by the fine Band of the Welsh Guards. There were estimated to be at least five hundred basses, with a solid representation of tenors and altos, and the usual preponderance of sopranos.

The Bach Revival

There seems to be a general impression that Mendelssohn was the first of modern composers to appreciate Bach, because so much interest was created by his revival of the *St. Matthew Passion*. However, most of the great musicians knew Bach, and respected his position in relation to the art. Beethoven, in a letter to a publisher, once wrote: "Your intention to publish Sebastian Bach's works really gladdens my heart, for I have with devotion for my father and grand productions of this, our father of the science of harmony. I hope, when your subscription list appears, to secure you many subscribers."

It is a great thing for a composer to have played in an orchestra, just as it is for a playwriter to have been on the stage. But he ought not to remain too long in it. To be perpetually interpreting the works of others is not the best preparation for a composer. When one's own individuality (Charles L. Graves in *Post-Victorian Music*).



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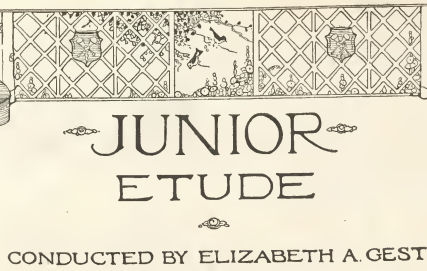
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The Neglected Instruments

By Rena Idella Carver

ROBERTA had attended the Symphony Concert and was very deep. She had scarcely jumped into bed when she heard a de. voice say, "I think it is a shame that these little people don't know anything about the strings and the bass of the entire orchestra, at that!"

Roberta turned around and saw something that looked like a violin, only larger than a man, and with it a lot of instruments, all looking very cross.

"I agree with you, Mr. Double-Bass. There's Roberta, who doesn't know the sound of my voice from that of my sister, Miss Violin," declared Mr. Cello, indignantly.

"She doesn't even know what family I belong to and I am a soloist," groaned Mr. B-flat Clarinet. "Roberta is proud that one of her ancestors signed the Declaration of Independence. My ancestry can be traced back to the beginning of the nineteenth century," said Miss Violin in her vibrant voice.

"I am the highest toned instrument in the orchestra, even if I am small," shrieked little Piccolo in her shrill voice.

"She thinks I'm brass, just because somebody gave me this name," sighed the melancholy Mr. English Horn.

"My voice sounds like a large pipe-organ, and I can sing lower than any other orchestral instrument. Roberta loves to hear the pipe-organ in church, but she never pays any attention to me," came from the solemn Mr. Contra-bassoon.

"Such nice photographs of every one of us were published in The Etude a few years ago. I think these little people I should hunt up the Gallery of Musical Instruments and see what fine pictures we take," the clear-voiced Mr. Trombone said, just before Roberta heard the first breakfast-bell ring.

"Oh, mother," cried Roberta as she skipped into the breakfast room. "I had the loveliest dream, and I'm going to take that new notebook of heavy unruled paper and paste the picture of an instrument on each page, and on the next page I'm going to write everything I can learn about that instrument. I'm not going to slight a single one, either!"

Music Lessons

Yesterday I took my lesson.
But did not know it very well.
Next time I will have it perfect.
But promise me you will not tell!

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

An Airplane Game

By Abbie Llewellyn Snoddy

HERE is a game for an up-to-date little boy or girl to play each day, before beginning practice, or whenever he finds he is leaning or resting so heavily upon the piano that his fingers can scarcely work against his weight.

First, sit squarely back upon the stool or bench, with your feet resting easily upon the floor (or upon a low stool), with your head up and your back as straight as a soldier's.

Now we are ready to play that your hand is an airplane. Raise your whole arm from the shoulder, with your elbow bent loosely and every muscle as limber as a piece of rubber. There! Now let your airplane move gently back and forth over the keyboard—oh, no, I mean over the

enemy's lines! Higher, then lower. Ah, there seems to be a battery over there which we cannot see plainly. Let us try a nose-dive for a plainer view. Down with a swoop, and up and off again, as light as a swallow! About time to land now, isn't it? Pick a good smooth place in the valley of the white keys, and remember that all the boys who have driven real airplanes tell us that the hardest part is to make a good landing. Bring your machine down gently, gently—don't let it fall—don't add a bit of extra weight—steady, so! with every finger curved and your airplane in perfect position.

Good! And now can't you play lots better than you did before, when your elbows were glued to your sides and every muscle was as stiff as a poker?

Who Knows?

1. Who was Alessandro Scarlatti?
2. How many operas did he write?
3. What great composer is said to have been influenced by his writings?
4. What is a Cantata?
5. What is a Madrigal?
6. Who was Domenico Scarlatti?
7. With what great composer did he hold a contest in playing on the harpsichord?
8. What is a Harpsichord?
9. Who was Purcell?
10. Who was Pergolesi?

Answers to Last Month's Questions

1. Miracle plays were plays given in the church, representing some story or miracle in the Bible intended to educate the people about these things.
2. Polpino Xerl was an Italian priest and educator, who died in 1505.
3. He formed a body of priests known as the congregation of the Oratory, who later sought to revive the old Greek plays with music, or without action, which were the forerunners of the modern opera.
4. A modern oratorio is a composition for voice and orchestra with four (sometimes less) solo voices who sing the principal parts. The words are based on Bible stories or sacred subjects and state without action or scenery or costumes.
5. Petr was an Italian musician and poet of the sixteenth century. He and his colleagues tried to revive the old Greek plays, and wrote the music to a play called "Dafne." This said to be the first opera (written in 1600).
6. Monteverde was an Italian (1567-1635), who did much towards developing the opera, and made many changes and improvements after Petr's attempts, and the interest he created spread through Europe.
7. The first opera house was established in Vienna in 1637.
8. The form of the modern opera is a composition for solo voices (men and women), mixed chorus and full orchestra, given with the aid of action, scenery and costumes, all of which are generally on an elaborate scale. The words (libretto) generally tell a dramatic story and are in Italian, French, or some other language, and the scenery and costumes being changed with the acts.

Getting Out or Putting In

Do you ever hear some one say "I do not like that piece of music. It is quite pretty in some ways, but I cannot get anything out of it?"

You have heard remarks like that, no doubt, and do you know why people make such remarks? They cannot get anything out of the piece because they do not put anything in it!

When the composer wrote the piece he intended it to sound a certain way, and he wrote the notes down as he wanted them played. But you know there is so much in music besides just notes, is there not? And the composer can possibly tell us all those little things—those things we call expression, and interpretation, and touch, and feeling and imagination, etc.

And these are the things we must put in a piece before we get anything out of it, and the more of these we put in, the more we will get out.

So do not even admit that you "cannot get anything out of your piece," but just go and ask your teacher to help you to "put something in it."

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Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the best and best original stories or essays and answers to musical puzzles. It must contain not over 150 words. Write on one side of the paper only and boy or girl under fifteen may compete.

Contributions must bear name, age, and address of sender (not written on a separate piece of material), and must be sent to The Junior Etude Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of December.

The names of the prize winners and their contributions will be published in the February issue.

Regular time with all of these conditions and do not use typewriters.

Honorable Mention for Compositions

Ruth E. Boutfield, Dorothy G. Bold, Kathleen Hoyer, Dorothy E. Hoyer, Angelo Drake, Lucille Whitaker, Alice R. Small, Mary Ellen, Jack Jordan, Hazel Roberts, Isabel A. Williams, Elizabeth Buchanan, Genevieve Deschamps, Marcelle Herman.

HOW I CAN IMPROVE THIS YEAR (Prize Winner)
I THINK I can improve this year by following this set of rules which I am going to take home with me. I will try to live up to them all through the year. I shall make a list of things I fail to do every day. I get up fifteen minutes earlier each day and practice my finger exercises before I go to practice to learn. Time goes quickly when one's mind is on one's work. I try to forget all about remembering the compasses of my pieces. I have the piano teacher spend on can't, etc. And to concerts and buy good records that will help me to improve myself. I shall LOUISE BRIDGES (Age 9). Indiana.

HOW I CAN IMPROVE THIS YEAR (Prize Winner)
I thought over this sentence, and there are many things to improve. These are my conclusions. Practice at least one hour every day with a determined will, not letting nothing interfere. Do not let my mind wander. I must pay my attention. I am sure to do the practice hour dull. I shall be sure to do my best. I think that to avoid the same mistakes in the future, I shall be sure to do my best. I think that of course, there are a great many other ways and means, but I think that if I stick to these I will prove of great help to me. RACHEL MENICKS (Age 15). Ontario, Canada.

HOW I CAN IMPROVE THIS YEAR (Prize Winner)
I could play very well last year. I can play very much this year, but still I can improve myself. When I practice I must think of my goal and try to get satisfaction to what I am playing. I must improve my time and expression. I must play even and not expression in the run. There may be room for improvement in my scale also, and I am not yet at a point where I can go through interruptions undisturbed. This I want more. I will do my best on these points and there will be no more. PAULINE HICK (Age 14). West Virginia.

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Do Your Parents Have to Tell You to Practice

Now, do they, or do you always remember it without being told? Of course, you mean to practice every day, and would not deliberately omit it—that is if you are real serious students, and, of course, you are—but sometimes one thing or another interferes until the day has gone by, and practice is forgotten. If you let your days slip by that way it is quite necessary for your parents to remind you to practice.

But is it not much better to have a regular time for practice, and do it at the regular time, than the hit-and-miss way? Then you never have to be reminded, or need to be able to say "Yes, my practice is all done, but maybe I will do some more after a while."

"That is the way To learn to play Practice your best From day to day."

Piano Practice

By Cameo J. B. Rudge

When little people practice The piano all alone, They should be very careful. Let them hurt the pretty tone.

For once a little girlie Had forgotten all the sharps, And when she played piano She could hear no fairy harps!

And as she stopped her practice And was just about to go, She heard the door creaking. Because she had hurt it so!

Now when you have to practice On piano all alone, Be very, very careful. Not to hurt the pretty tone.

Round-Headed Notes

ROUND-HEADED notes did not come into musical history until about the middle of the eighteenth century. Before that time most of the notation systems employed the lozenge-shaped notes. The man who was responsible for the introduction of round-headed notes was a Frenchman, Pierre S. Fournier, who was born in 1712 and died in 1768.

Puzzle Corner

ANSWER TO PREVIOUS PUZZLE: The chorus of the "Battle Hymn of the Republic."

PRIZE WINNERS
Margaret McMurtry, N. R. (Age 14); Beulah Brown, N. R. (Age 14); Sol Jacobs (Age 15), New York.

HONORABLE MENTION
Philip Mason, Evelyn Brown, Helen Robinson, Gladys Carter, Paul Smith.

Puzzle.
Mildred B. Small (Age 14).
The letters of the following words, when correctly arranged, will spell the names of five famous musicians. In turn, the initial letters of these names, when placed in order, will spell the name of a great composer.

1. A. R. G. 2. P. H. 3. R. N. 4. G. 5. R. 6. F. 7. B. 8. F. 9. T. 10. S. 11. R. 12. S. 13. R. 14. S. 15. R. 16. S. 17. R. 18. S. 19. R. 20. S. 21. R. 22. S. 23. R. 24. S. 25. R. 26. S. 27. R. 28. S. 29. R. 30. S. 31. R. 32. S. 33. R. 34. S. 35. R. 36. S. 37. R. 38. S. 39. R. 40. S. 41. R. 42. S. 43. R. 44. S. 45. R. 46. S. 47. R. 48. S. 49. R. 50. S. 51. R. 52. S. 53. R. 54. S. 55. R. 56. S. 57. R. 58. S. 59. R. 60. S. 61. R. 62. S. 63. R. 64. S. 65. R. 66. S. 67. R. 68. S. 69. R. 70. S. 71. R. 72. S. 73. R. 74. S. 75. R. 76. S. 77. R. 78. S. 79. R. 80. S. 81. R. 82. S. 83. R. 84. S. 85. R. 86. S. 87. R. 88. S. 89. R. 90. S. 91. R. 92. S. 93. R. 94. S. 95. R. 96. S. 97. R. 98. S. 99. R. 100. S. 101. R. 102. S. 103. R. 104. S. 105. R. 106. S. 107. R. 108. S. 109. R. 110. S. 111. R. 112. S. 113. R. 114. S. 115. R. 116. S. 117. R. 118. S. 119. R. 120. S. 121. R. 122. S. 123. R. 124. S. 125. R. 126. S. 127. R. 128. S. 129. R. 130. S. 131. R. 132. S. 133. R. 134. S. 135. R. 136. S. 137. R. 138. S. 139. R. 140. S. 141. R. 142. S. 143. R. 144. S. 145. R. 146. S. 147. R. 148. S. 149. R. 150. S. 151. R. 152. S. 153. R. 154. S. 155. R. 156. S. 157. R. 158. S. 159. R. 160. S. 161. R. 162. S. 163. R. 164. S. 165. R. 166. S. 167. R. 168. S. 169. R. 170. S. 171. R. 172. S. 173. R. 174. S. 175. R. 176. S. 177. R. 178. S. 179. R. 180. S. 181. R. 182. S. 183. R. 184. S. 185. R. 186. S. 187. R. 188. S. 189. R. 190. S. 191. R. 192. S. 193. R. 194. S. 195. R. 196. S. 197. R. 198. S. 199. R. 200. S. 201. R. 202. S. 203. R. 204. S. 205. R. 206. S. 207. R. 208. S. 209. R. 210. S. 211. R. 212. S. 213. R. 214. S. 215. R. 216. S. 217. R. 218. S. 219. R. 220. S. 221. R. 222. S. 223. R. 224. S. 225. R. 226. S. 227. R. 228. S. 229. R. 230. S. 231. R. 232. S. 233. R. 234. S. 235. R. 236. S. 237. R. 238. S. 239. R. 240. S. 241. R. 242. S. 243. R. 244. S. 245. R. 246. S. 247. R. 248. S. 249. R. 250. S. 251. R. 252. S. 253. R. 254. S. 255. R. 256. S. 257. R. 258. S. 259. R. 260. S. 261. R. 262. S. 263. R. 264. S. 265. R. 266. S. 267. R. 268. S. 269. R. 270. S. 271. R. 272. S. 273. R. 274. S. 275. R. 276. S. 277. R. 278. S. 279. R. 280. S. 281. R. 282. S. 283. R. 284. S. 285. R. 286. S. 287. R. 288. S. 289. R. 290. S. 291. R. 292. S. 293. R. 294. S. 295. R. 296. S. 297. R. 298. S. 299. R. 300. S. 301. R. 302. S. 303. R. 304. S. 305. R. 306. S. 307. R. 308. S. 309. R. 310. S. 311. R. 312. S. 313. R. 314. S. 315. R. 316. S. 317. R. 318. S. 319. R. 320. S. 321. R. 322. S. 323. R. 324. S. 325. R. 326. S. 327. R. 328. S. 329. R. 330. S. 331. R. 332. S. 333. R. 334. S. 335. R. 336. S. 337. R. 338. S. 339. R. 340. S. 341. R. 342. S. 343. R. 344. S. 345. R. 346. S. 347. R. 348. S. 349. R. 350. S. 351. R. 352. S. 353. R. 354. S. 355. R. 356. S. 357. R. 358. S. 359. R. 360. S. 361. R. 362. S. 363. R. 364. S. 365. R. 366. S. 367. R. 368. S. 369. R. 370. S. 371. R. 372. S. 373. R. 374. S. 375. R. 376. S. 377. R. 378. S. 379. R. 380. S. 381. R. 382. S. 383. R. 384. S. 385. R. 386. S. 387. R. 388. S. 389. R. 390. S. 391. R. 392. S. 393. R. 394. S. 395. R. 396. S. 397. R. 398. S. 399. R. 400. S. 401. R. 402. S. 403. R. 404. S. 405. R. 406. S. 407. R. 408. S. 409. R. 410. S. 411. R. 412. S. 413. R. 414. S. 415. R. 416. S. 417. R. 418. S. 419. R. 420. S. 421. R. 422. S. 423. R. 424. S. 425. R. 426. S. 427. R. 428. S. 429. R. 430. S. 431. R. 432. S. 433. R. 434. S. 435. R. 436. S. 437. R. 438. S. 439. R. 440. S. 441. R. 442. S. 443. R. 444. S. 445. R. 446. S. 447. R. 448. S. 449. R. 450. S. 451. R. 452. S. 453. R. 454. S. 455. R. 456. S. 457. R. 458. S. 459. R. 460. S. 461. R. 462. S. 463. R. 464. S. 465. R. 466. S. 467. R. 468. S. 469. R. 470. S. 471. R. 472. S. 473. R. 474. S. 475. R. 476. S.

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